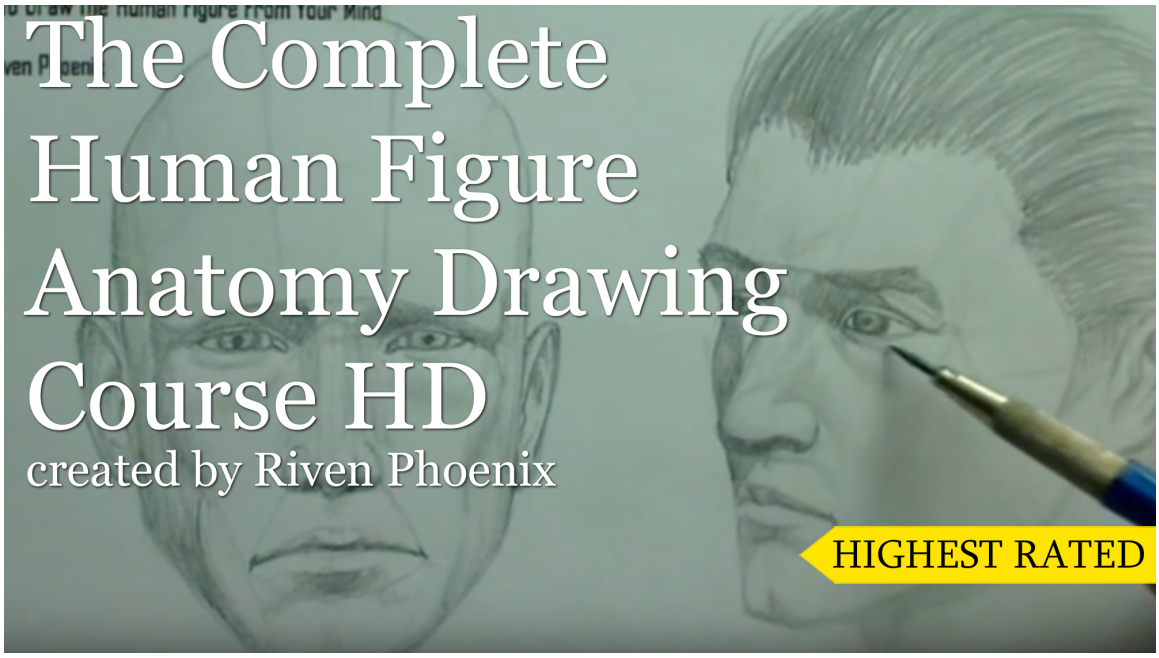

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 166 - The Muscles of the Hand - Part 11

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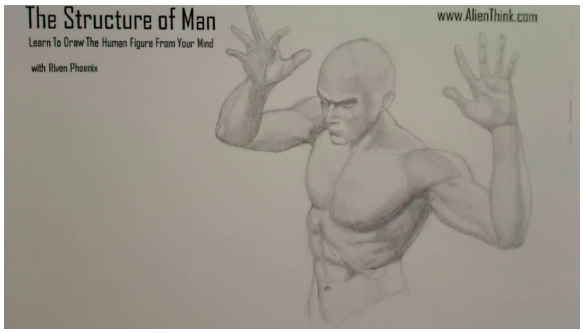
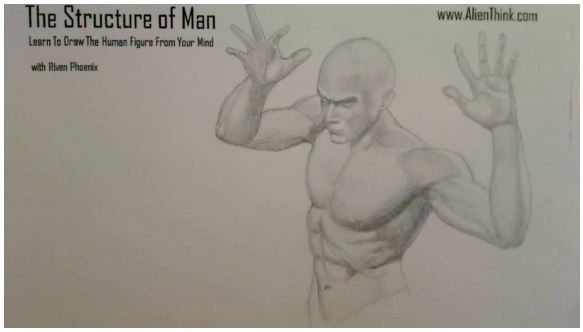
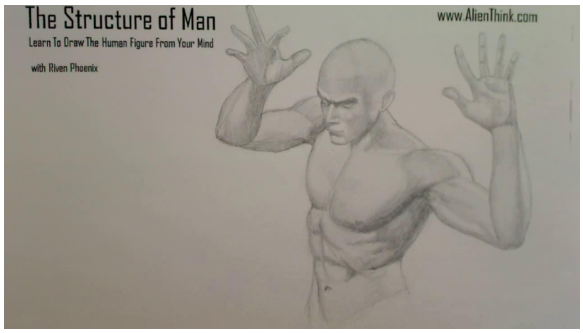
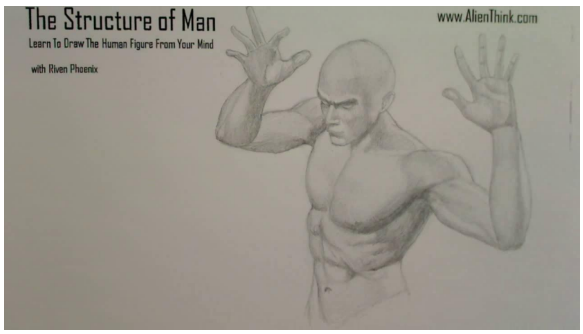
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the
2		human figure from your mind training course.
3		Okay, so in the previous lesson we have basically wrapped up understanding how to draw out
4		the upper body of the human figure correctly and completely from memory.

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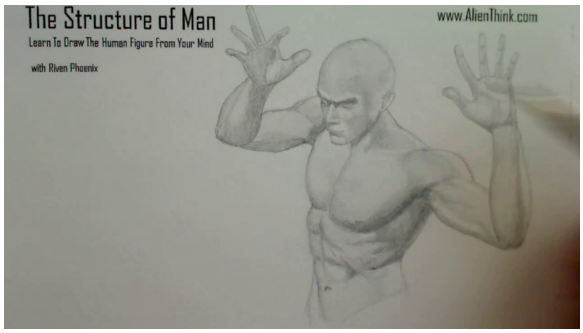
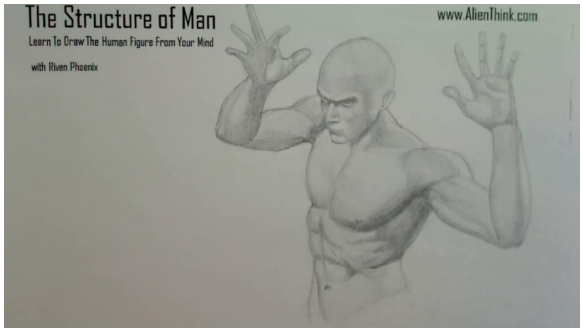
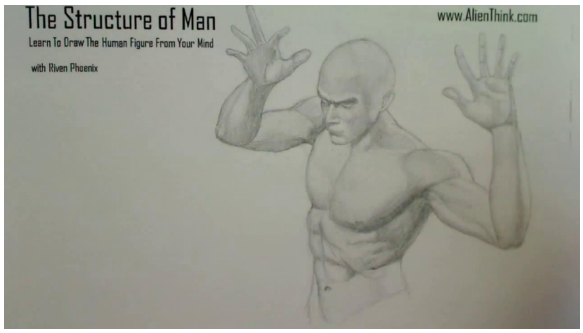
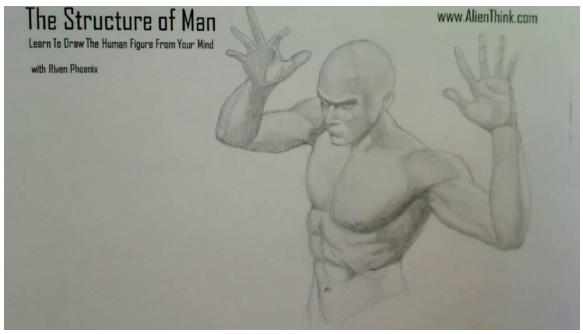
5		Right, so the key to drawing out really realistic figures, you're seeing that here what we're
6		doing is we're both going through this process is we're really fluctuating between two styles
7		of drawing.
8		One is like fantasy type of drawing and then mostly these type of realistic figures, right?

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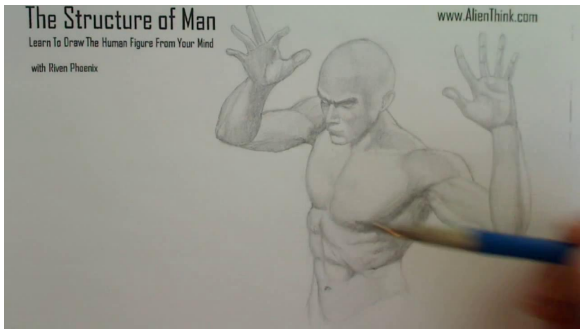
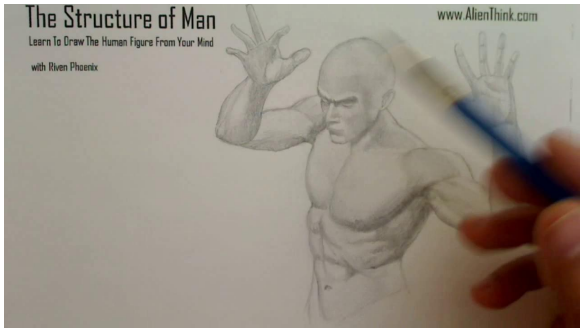
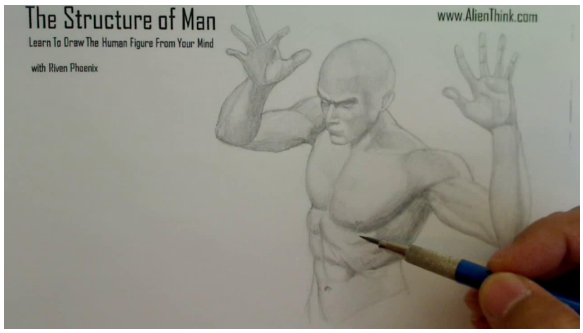
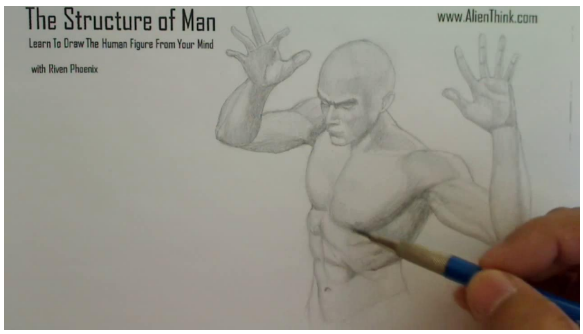
9		So the key to drawing out realistic figures is going to really comes down to drawing out
10		your forms really good and the other thing is it's all about perspective, right?
11		So if you know that if the chest is over here, you have to visually think about the whole
12		concept of perspective as to how big is this form going to be, right?

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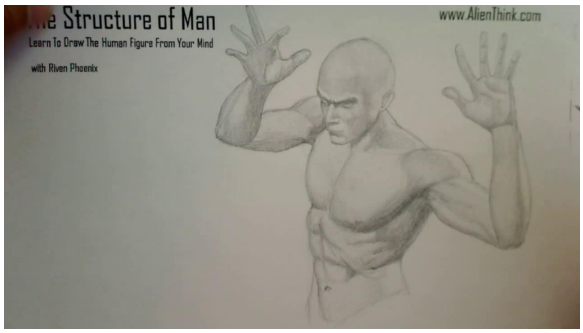
13		So to wrap this section up of understanding the hand, we're going to do our test version
14		of the drawing and here we'll actually use a different style of sketching out the figure
15		and this is where you know when we draw out just the line here and then do the lines
16		for the legs will do with this a little differently.

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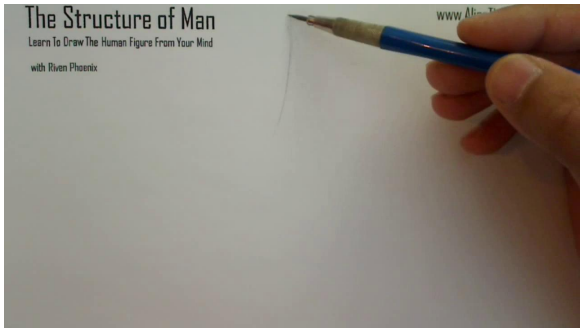
17		Here we'll say that okay, well what I want to do is I actually want to start drawing because
18		now we understand the curves of the human figure, right?
19		So here we can now just simply start to draw out more of this type of a curve to start
20		to make it a little easier for the mind to understand.

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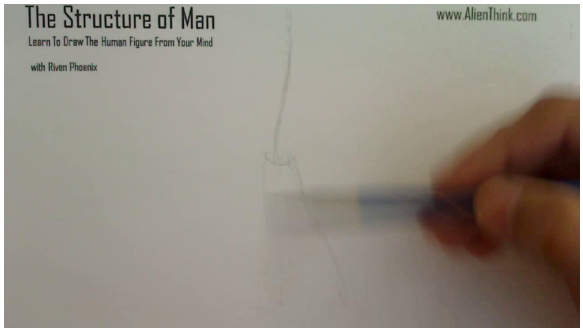
21		But again, there really is no difference in how you put down the figure either you do
22		it this way or you do it using the basic shapes and drawing out these figures, right?
23		We're still going to be able to draw the marker correctly.
24		So what happens with this system is that we already know okay, look this is going to

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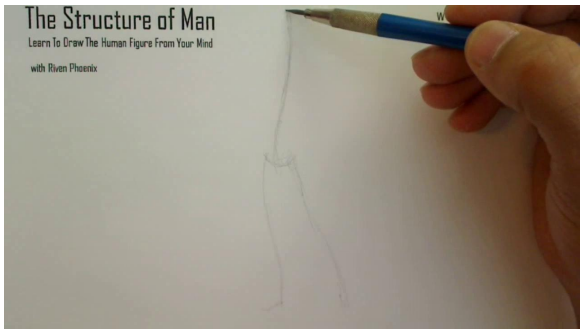
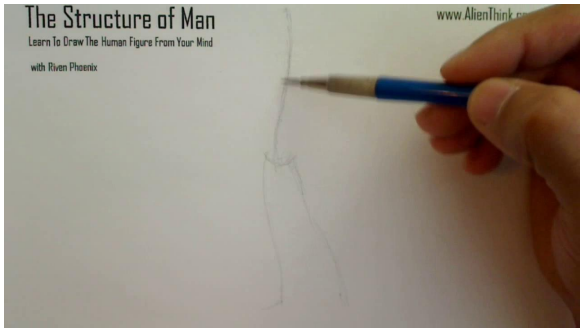
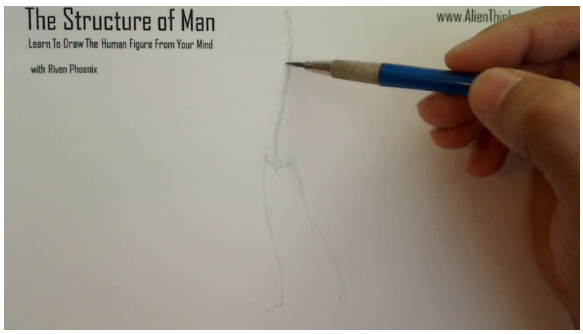
25		be pretty much the top and this is going to be where the crotch area is.
26		So here you can just very easily eyeball this and say that okay, well this is definitely
27		going to be just about where the bottom of the chest cavity is and you know that the
28		clavicle is going to be just about here, right?

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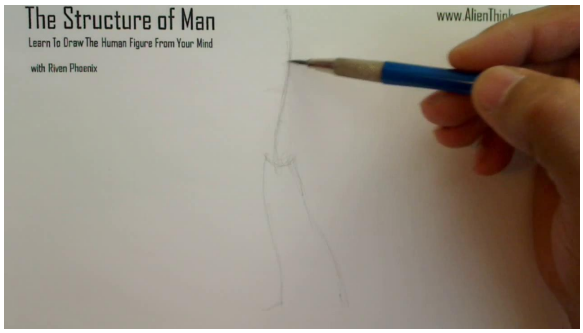
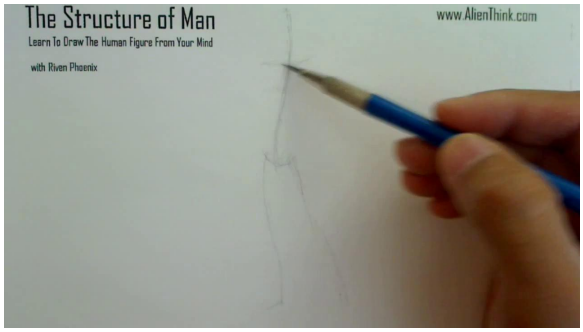
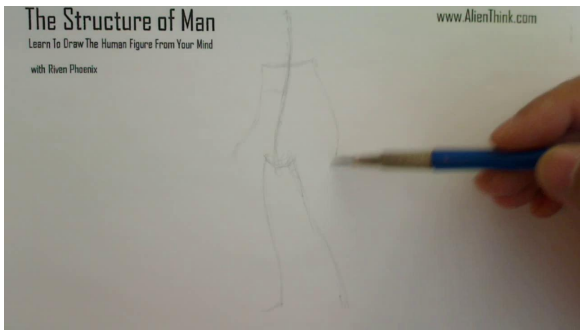
29		So the thing with this is that even if you put down like a line like this, so let's say
30		if we put down a line like this for the shoulders and then we say that okay, I just want
31		to draw out the shoulders in this way, let's say this is the whole arm mechanism over
32		here, right?

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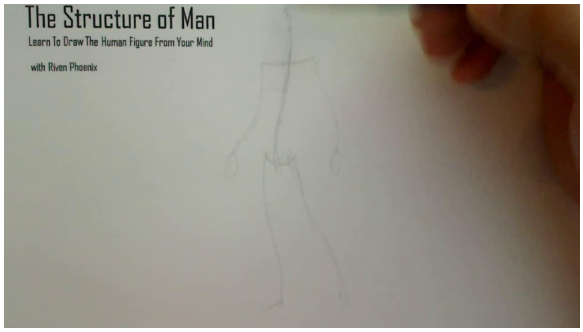
33		And we'll do like these very simple Mickey Mouse hands to say that this is how I want
34		it.
35		So the thing about this is that really the clavicle over here, the system really has to
36		turn into 3D, right?

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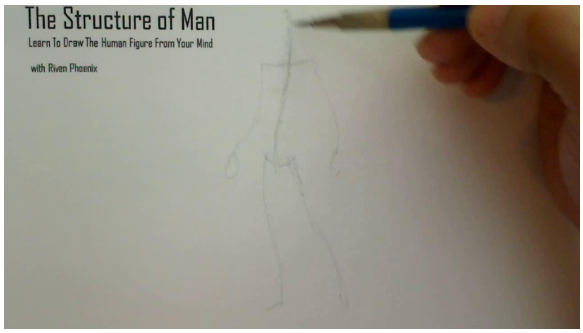
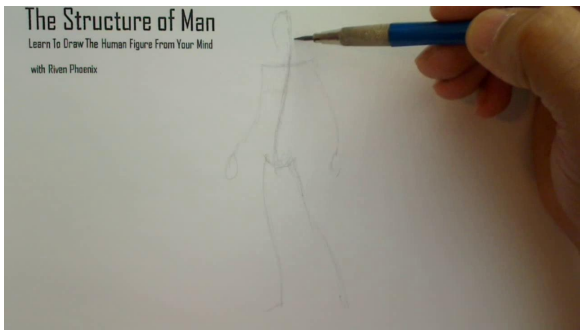
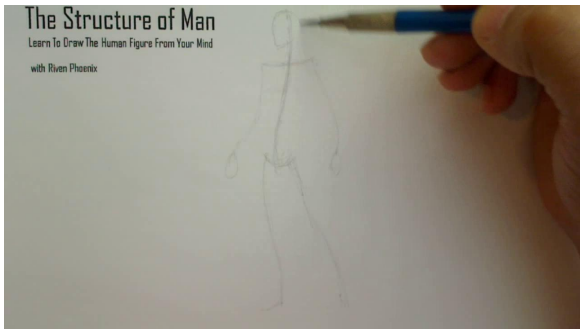
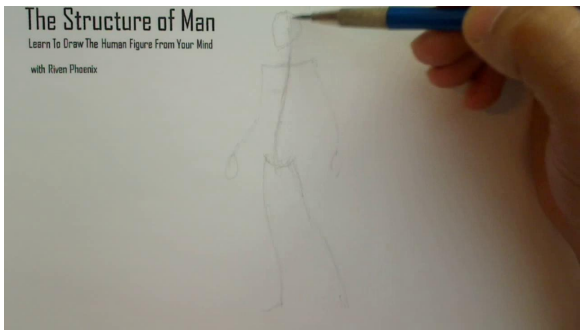
37		So here I'm just showing you that these lines really don't mean much, it's just to understand
38		how what to do with the figure.
39		So here we're just going to draw out now our figure.
40		So here we're just going to make this ball shape over here and then I'm going to draw

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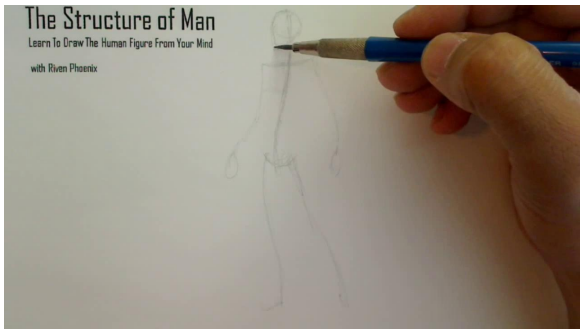
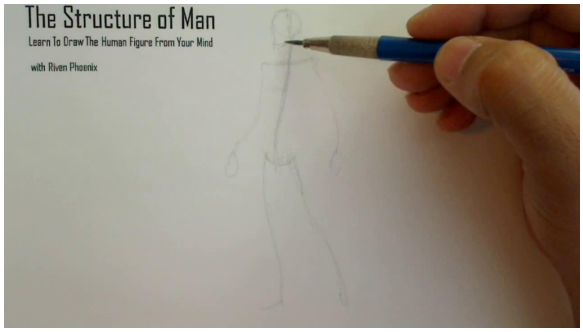
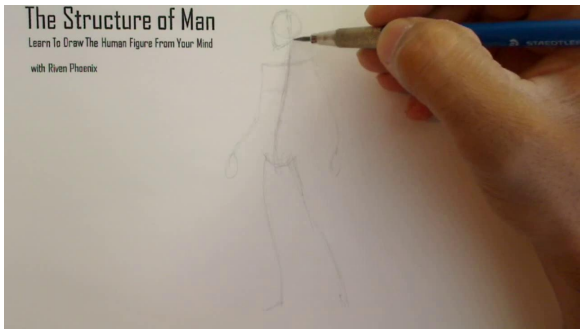
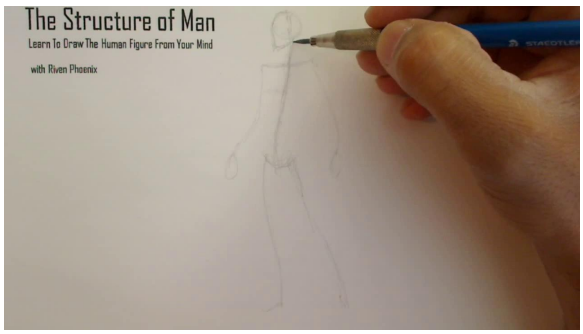
41		out, let's say this head over here like this, right?
42		So now the thing is in drawing out realistic figures, what we have to do is really think
43		about even in this miniature sense how where is the neck supposed to be.
44		So if you know that okay, well I got the jaw over here, right?

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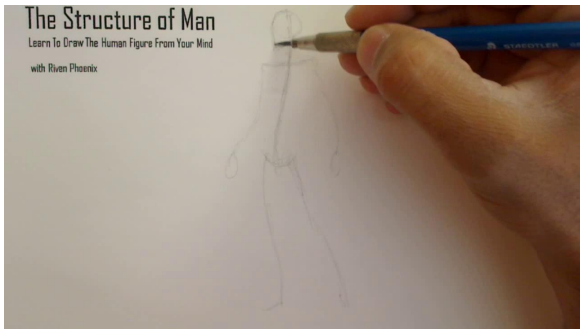
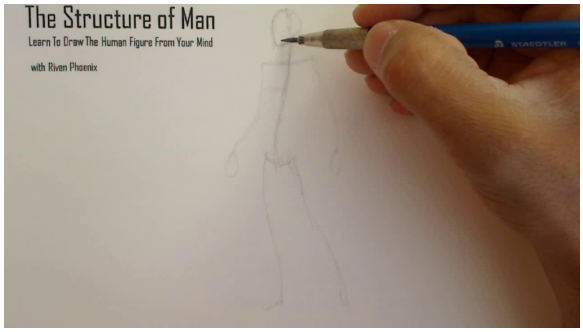
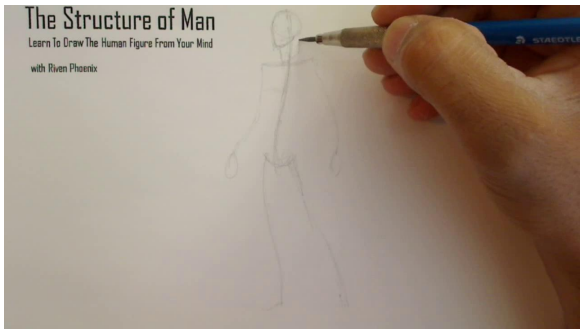
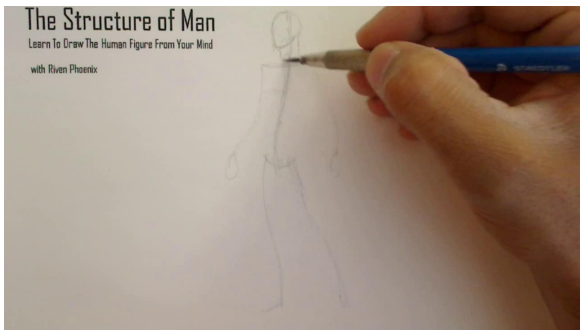
45		I got this jaw, I'm really going to like visually see the other side of the jaw over
46		here that I know that okay, well the neck is going to come just about over here and then
47		I'm going to get this guy to go just like this in the middle, right?
48		So this has to be a 3D form, look over here, I pull the neck more over here meaning

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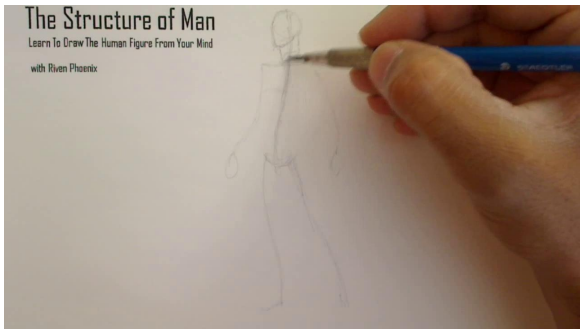
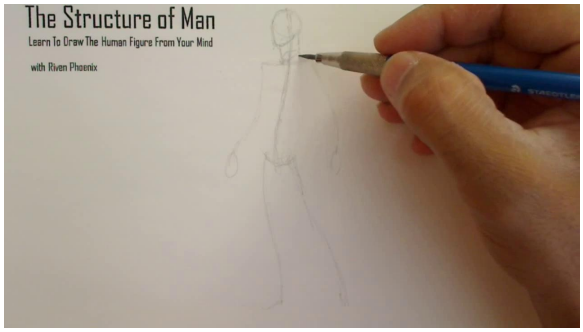
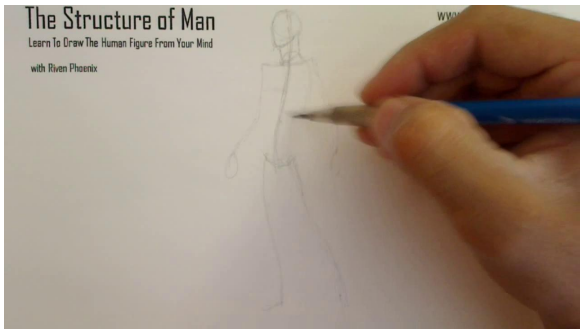
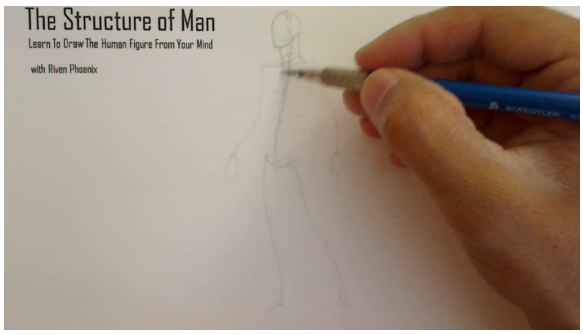
49		that the clavicle is going to be just about here, right?
50		So this means that okay, well the idea for the chest cavity is probably just going to
51		come down like this, right?
52		Because you got to have the negative space, right?

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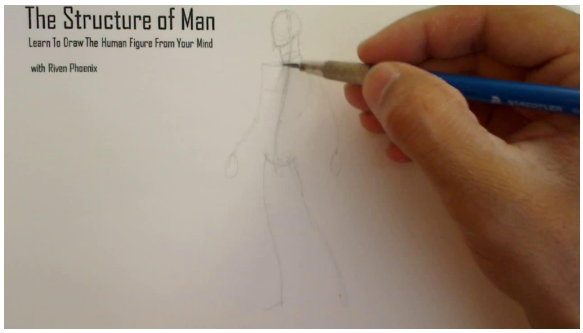
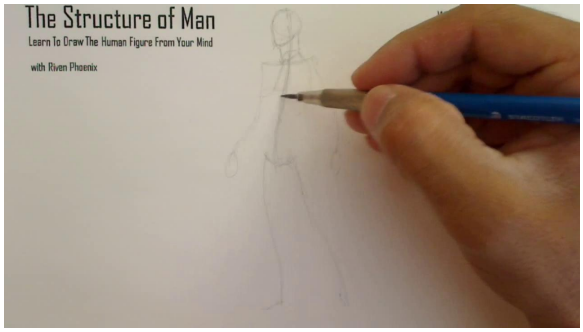
53		Even this way I can pull it forward and we know about this negative space that it's going
54		to exist.
55		And then we can just visually see that okay, well let's just assume that this is how
56		the chest cavity is going to be just like this over here, right?

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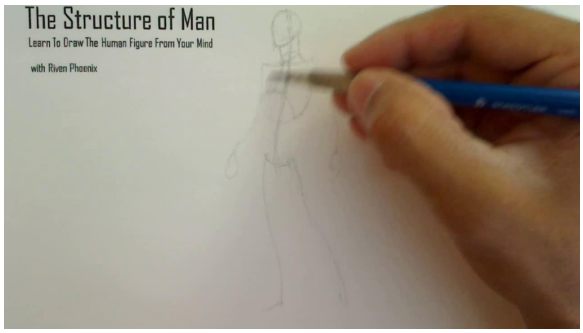
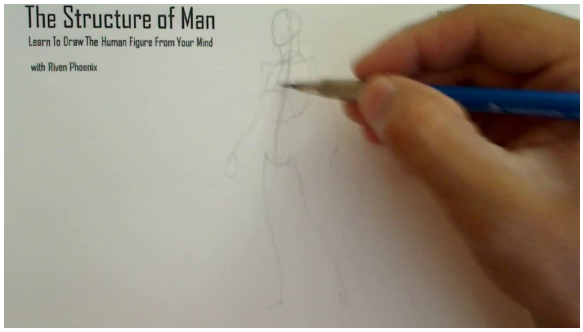
57		And then you get the other part.
58		So it has to be a good 3D form.
59		And then if we draw out the rest of the body over here, let's say that okay, well see
60		it's not about where this connection is, it's just about feeling away through the whole

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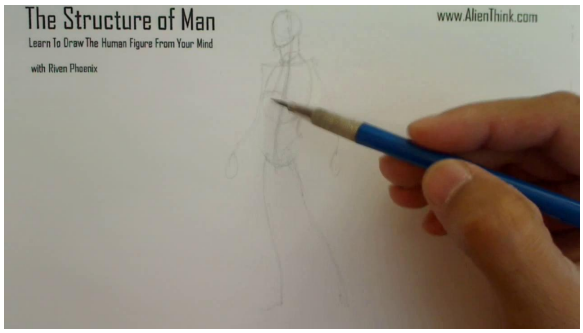
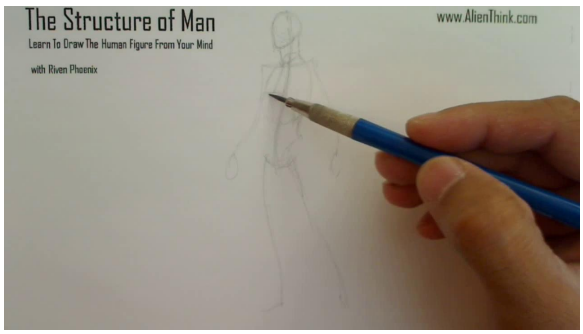
61		system.
62		Here I'm talking through the whole idea so we can just train the mind to really understand
63		this concept, right?
64		So here where this is curving, you know that it's okay, it's going to go on the other side

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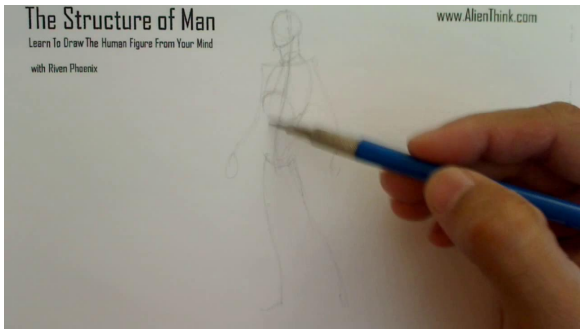
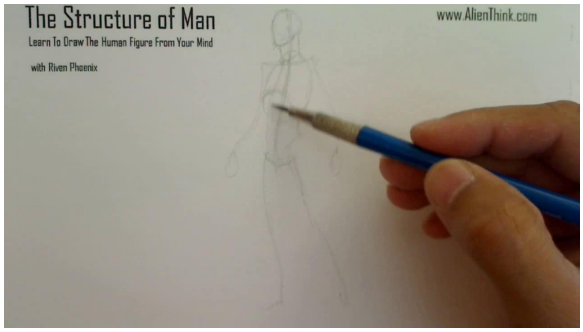
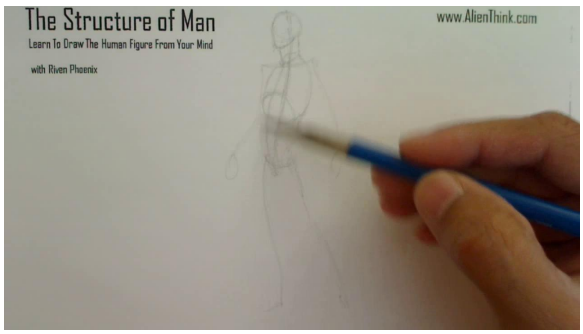
65		like this that I'm going to get really my idea here for the crotch area, right?
66		So look it goes out over here, regardless of this line, the line really doesn't mean
67		anything, we just need something on paper and then over here we're going to start to
68		think about the 3D forms.

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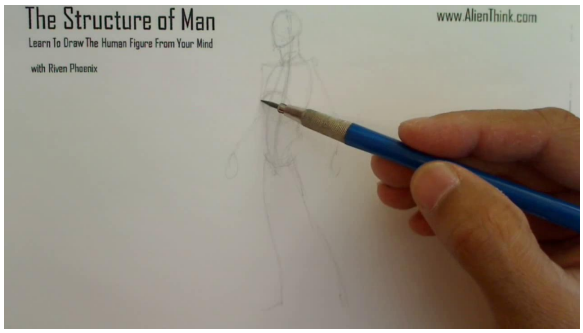
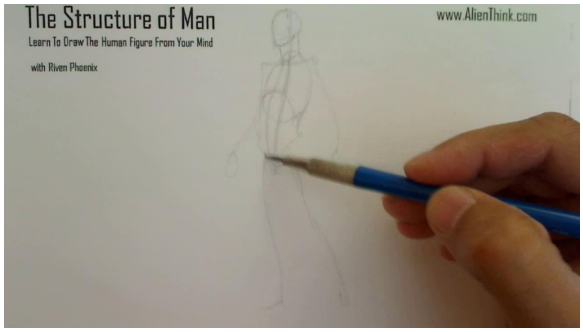
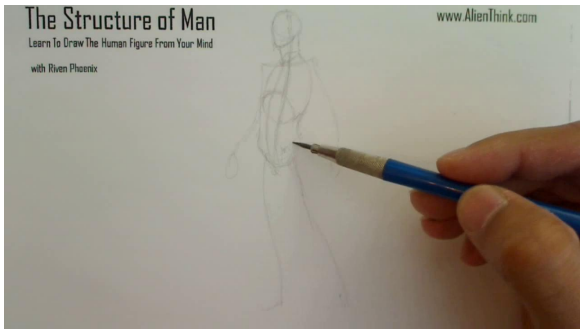
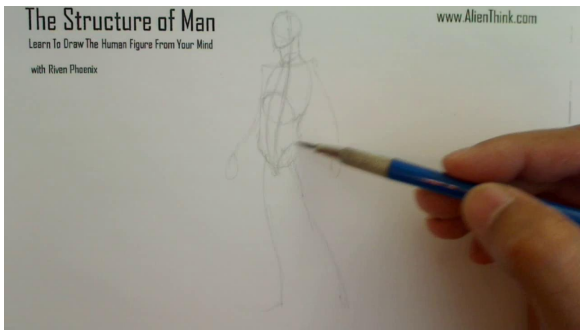
69		So we know that okay, well over here I'm going to get just about the line over here and
70		I'm going to get a little bit of the clavicle, not the clavicle, the pelvis over here, okay?
71		So here I'm just going to get the pelvis like this and then it's just going to go down
72		like so, right?

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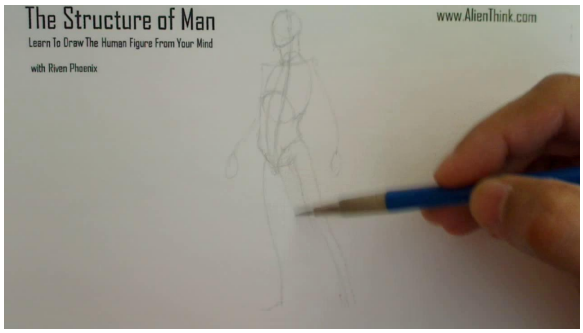
73		So here I'm just drawing it out a little bit slowly over here.
74		So let's say that okay, well here I'm going to get the idea for the foot over here.
75		So here you can just now draw out in very simple basic shapes the whole idea.
76		So here we can now draw out this over here in this very smooth form, this idea over here

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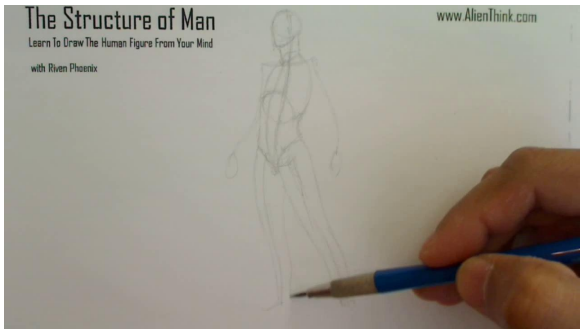
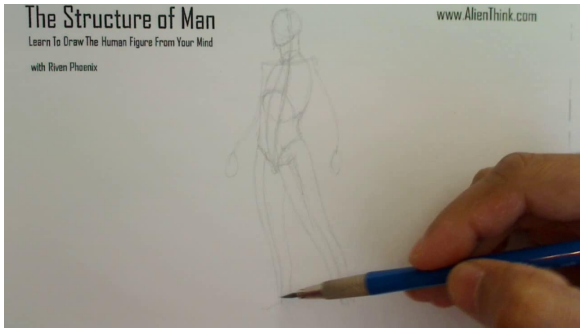
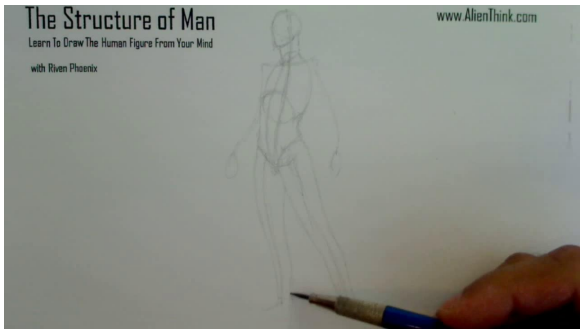
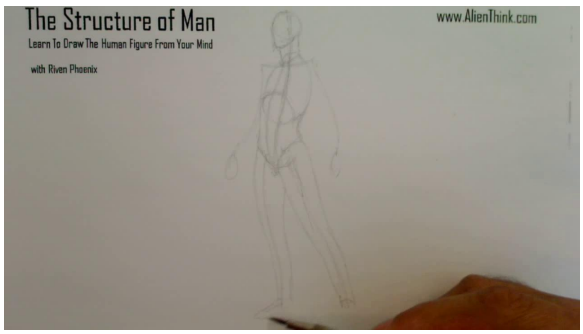
77		and then this, right?
78		So this is the same thing that we've been doing, but now since we're going to be covering
79		this I just wanted to show you this in more detail, this whole process that we know that
80		okay, well I know that over here I'm just going to get the idea for the shoe over here

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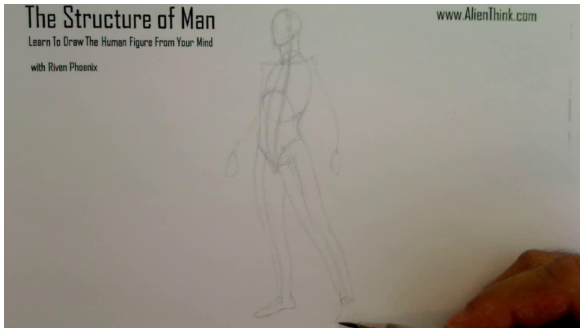
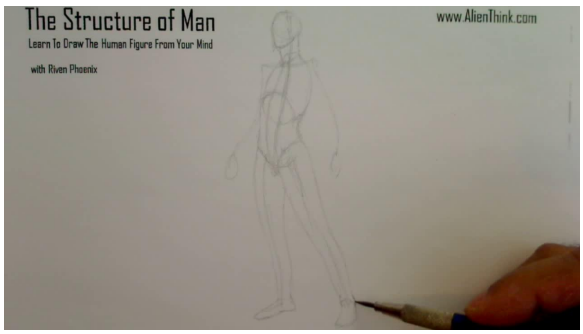
81		for the foot and then over here we know that okay, well I mean the toe is just going
82		to be almost like coming like this that I'm going to get all the small fingers and I need
83		to start thinking about this in more of a 3D sense, so I know that okay, the fibula
84		is going to be here and this has to go in this angle, right?

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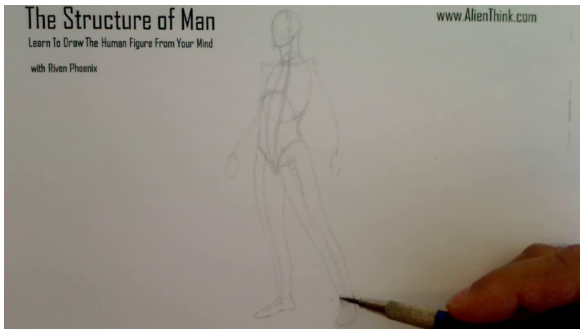
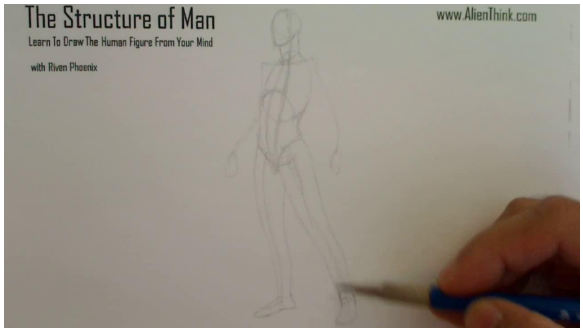
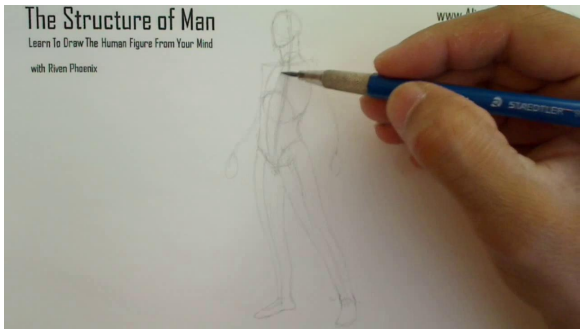
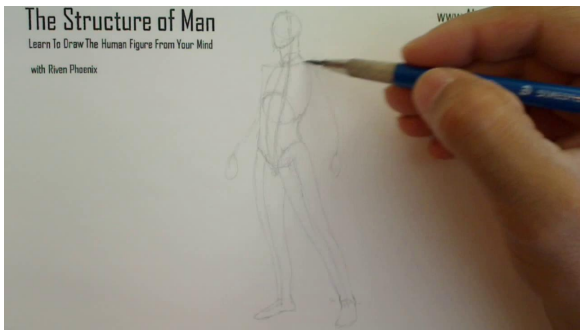
85		So this means that the tipia is going to be here, right?
86		So just marking out some simple ideas.
87		So here where we get this, see here's the chest cavity, then I know that okay, well it's
88		going to go up at least like this and then I'm going to start to get the idea that we've

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89		been putting over here, that's just really going to be nothing more than this very simple
90		shape over here and then here I'm going to get the doorside muscle and it's going to
91		go just about in there, right?
92		So this is where we have to now force the mind to think in 3D, right?

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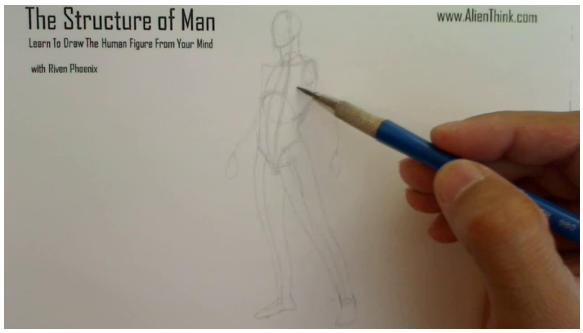
93		Where is this?
94		Because we know that the chest cavity really cannot move, we know that the shoulders can.
95		So if we do it this way and say that okay, well over here I'm going to make this think
96		of this more in a 3D sense because if I did it this way, expanded it, I expanded it

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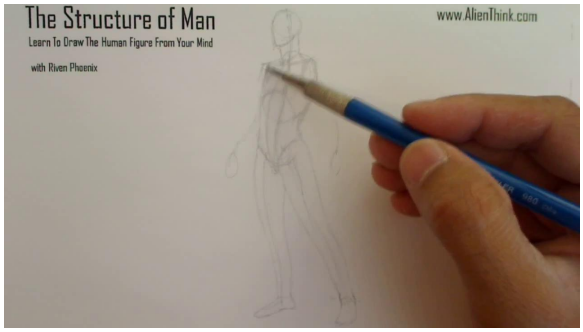
97		over here just like this, right?
98		So it's going to come like this over here.
99		So here making sure that I'm making good 3D forms.
100		So let's actually erase some of that stuff here so we can start to see what is it that

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101		we're talking about over here, right?
102		So what I'm saying here, you can clearly see that when I get the neck over here, right?
103		What happens is that this is going to be just about like where I'm going to cut this off,
104		right?

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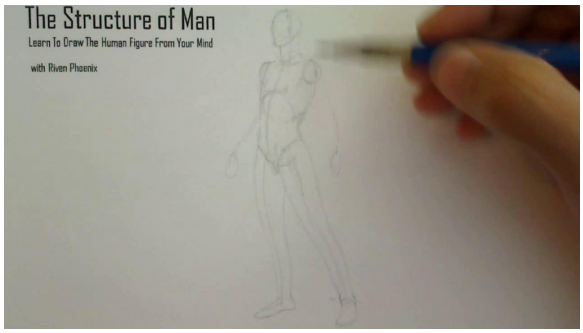
105		And then I'm going to get like my idea for the ball joint, we said that just do a ball joint
106		for the shoulder, now keeping in mind that the deltoid is going to come out more, right?
107		And this is because it's easier to draw it this way and then we can just draw out the
108		basic shape for the arm like this, right?

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109		We know okay, well we're just going to do the arm going in this way over here, I'm going
110		to draw it this way, let's say I draw it this way over here and then here we're just going
111		to bring it back down over here that we think about the handle cable, what I really want
112		is I just want to draw out the hand like this, right?

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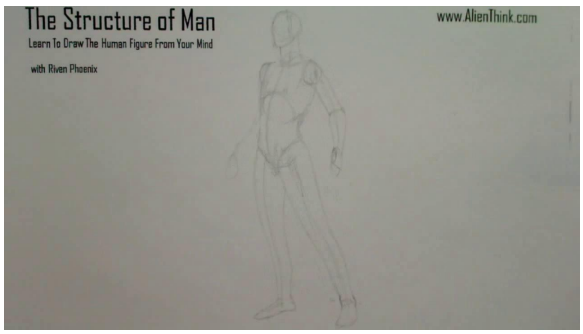
113		So this curve is coming from the knowledge that we've just gained from the forearms, right?
114		So now when we do the hand, it's very easy, we know that okay, well, what I want to do
115		is I just want to make this very simple basic shape like this, right?
116		Let me erase that so to show you that this is how we're now doing the hand.

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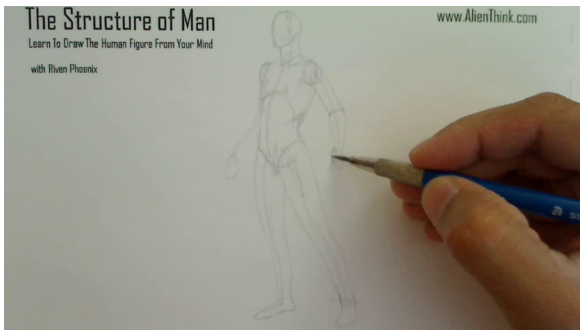
117		So you could do it this way or you can imagine it more on a 3D sense here, so we already
118		said that right, you can simply just draw out this shape and then you know that from
119		here you're going to get that connection, right?
120		You're going to get the connection and this is going to give you automatically the idea

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121		here for the thumb, right?
122		So when you get this and then we can now start to think about those two basic shapes that
123		we said, okay, well we can just do it this way and this way, right?
124		This will start to give us an idea for the hand and then this is like coming towards us.

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125		So basically everything here is just drawing out some few lines over here and then thinking
126		about the whole idea is okay, well, I want to do the finger just like this over here,
127		right?
128		And then you know that over here you're going to get the knuckles, right?

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129		So here let's say that this finger is going to now come like this over here and you
130		can give bend the fingers a little bit in and then let's say that this finger here that's
131		coming like this, I'm just going to take it more in over here and maybe the small one
132		is just going to be like this, but over here we can even give that little bump for the

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133		ulna over here, right?
134		So then the radius comes in over here and I'm just going to start to get much more detail
135		in that process, at least put that idea down, right?
136		So what happens here is that we know that, okay, let's just finish this and we'll come

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137		back over here.
138		So we know that, okay, well, I want to do the other hand going like this, right?
139		It's going to go like this, I just happen to be calling it a hand, trying to keep drawing
140		in, talking at the same time here in detail.

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141		So this is the whole arm and then this is the hand.
142		So for this hand over here, how would we do, let's say this hand, we can now start to imagine
143		this, right?
144		So now when we're drawing, we're checking, we're checking in perspective, where do we really

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145		want this hand, right?
146		So here we can now say that, okay, well, let's do, let's do that idea for the, we know
147		that the wrist is going to be there.
148		So we know that, okay, well, I'm going to get this same basic shape here like this oval

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149		shape, right?
150		It's going to be at least something like this, right?
151		And well, how do we know to make this bigger because we know that the hand when expanded
152		is going to come at least here, right?

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153		Because we, you can measure your wrist from here to the tip of your index finger, you'll
154		know that it's going to come about here.
155		So half of this is really just this, right?
156		And then over here we can just do the same thing, like if we put that mark there and then

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157		we can say that, okay, I want this really to just come towards me like this and I'm just
158		going to get, start to get the, the thumb to be this way and I'm just going to do it
159		this way over here, right?
160		This gives me enough information.

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161		Then I can start to now put down the, the fingers over here, I put down, let's say this
162		finger over here and we, you can cut it into like these cylinders, but it's better to
163		first draw it out, draw out the, the whole finger in some sense, you can start to get an
164		idea, right?

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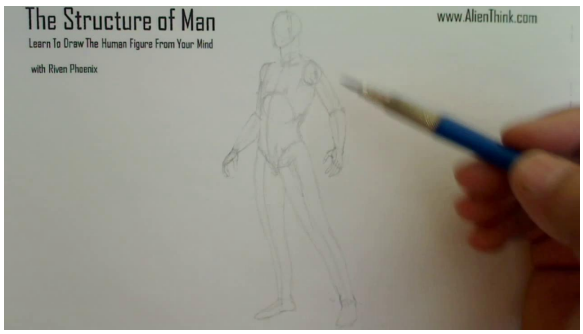
165		So here we'll just show like two fingers because we can't see the other ones and over
166		here we'll just go back up, right?
167		So here I'm just doing much more fine-tuned thinking and drawing about the whole thing.
168		Okay, so let's talk about this area, how do we solve this area?

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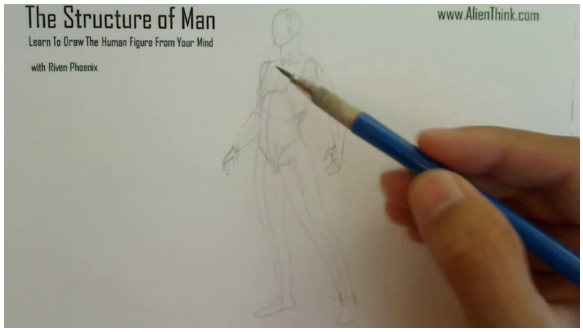
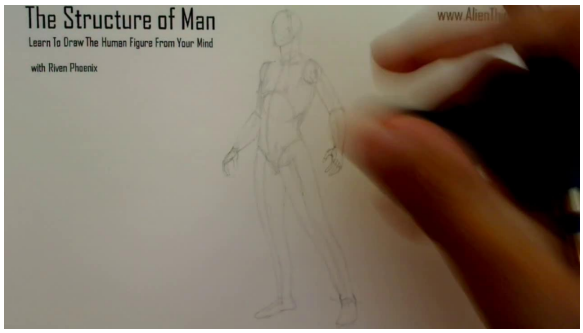
169		Where we, where we do the, the pack must was correctly, right?
170		You can see the mistake here would be, let's say in this idea, if we were, let's say
171		this or drawing this and we didn't have enough information about the figured and you,
172		you have someone who's drawing the, the chest cavity like this, the, the state would be

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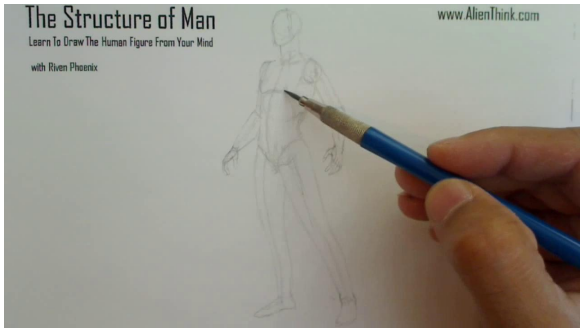
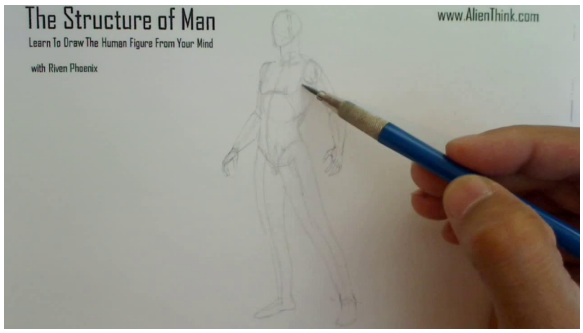
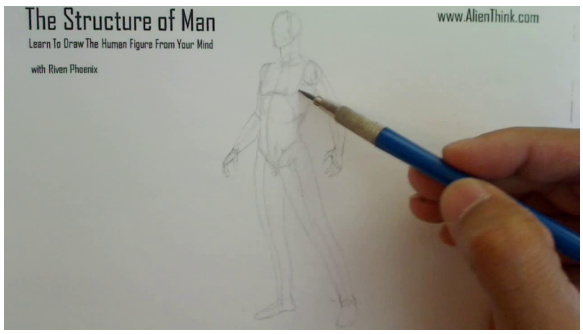
173		to just draw, draw the chest like this, right, draw the chest really small like this and
174		then come over here, let's say this is, we're, we're saying it's going to come down a bit and
175		then it has to go up, right?
176		It has to go up over here and then you know that, okay, I'm going to get my, my, a six,

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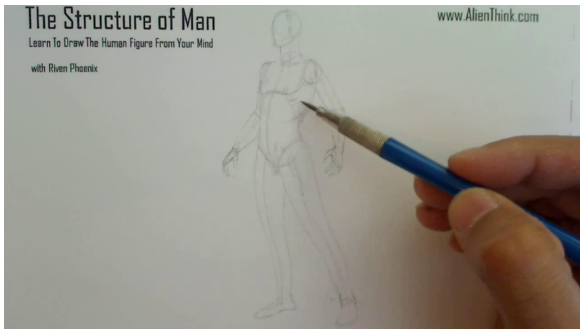
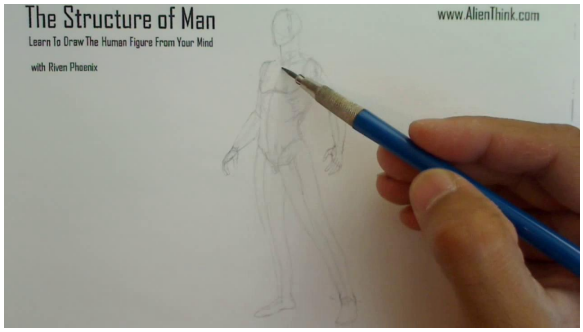
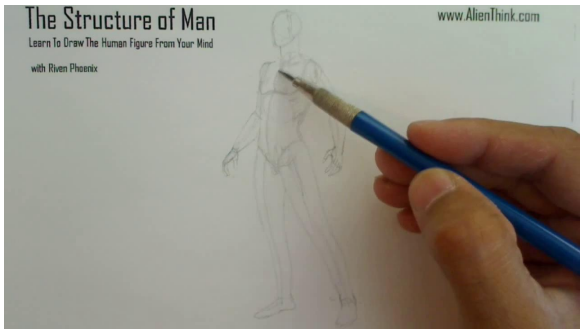
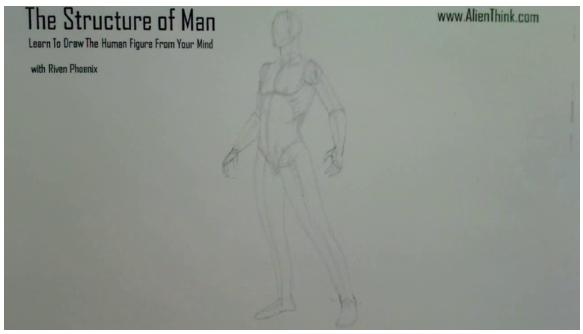
177		seven, eight, nine, ten ideas here for the, for the ribs.
178		So here we're like, okay, well, it's going to balloon out a little bit.
179		This is my pack, this is my first pack muscle over here, right?
180		I'm going to clean up this area here so we can be clear about this because this is an

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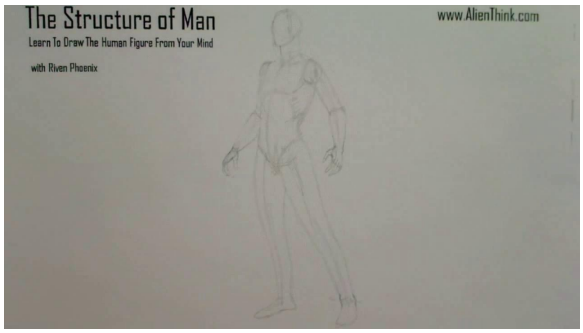
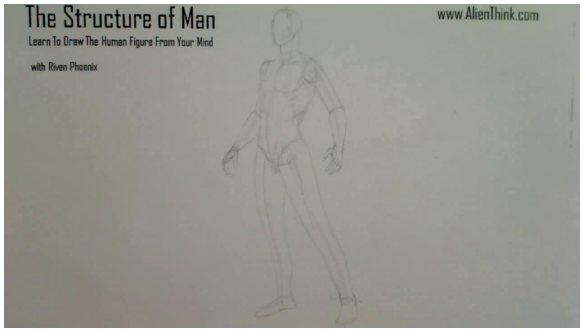
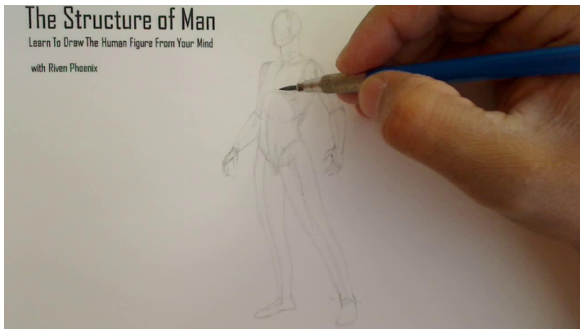
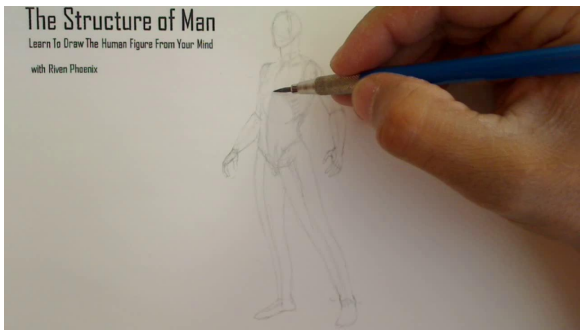
181		important area in the figure that once you understand it, or once you understand the
182		concept of first-packed, the good, how we have to be aware of it is you'll get the figures
183		to look right.
184		Right?

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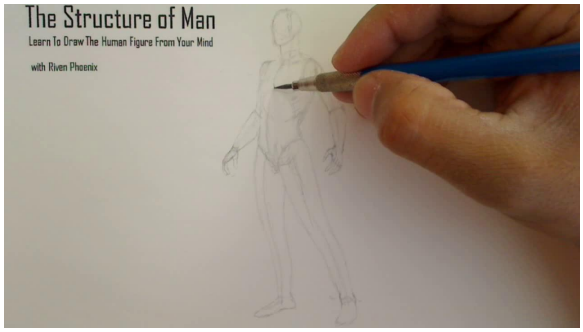
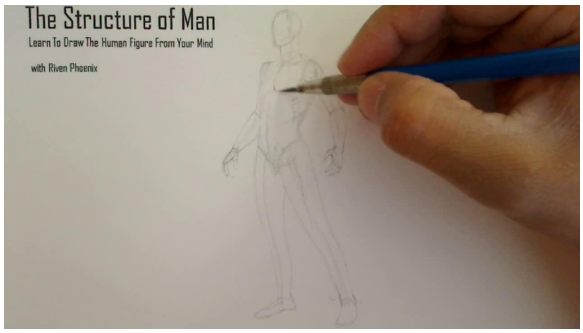
185		So here, here is, is the line that I'm making for the, the pack, but here I'm saying that
186		okay, look, do the pack like this and then we know that, right, it's just going to connect
187		about here anyways, right?
188		And then over here, it's going to go about its business, but the thing is that the pack

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189		has a mass, right?
190		So this is why it comes at least all the way over here, right?
191		This is the mass over here, right?
192		So your, your, your nipple, nipple for the, the pack is going to be over here, right?

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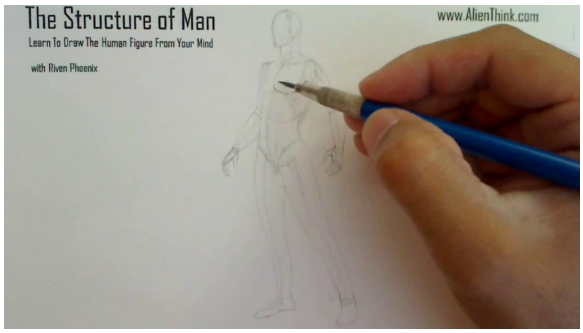
193		Okay.
194		What happens is that, okay, you know that the clavicle is over here.
195		So how do you figure out the, the other side correctly?
196		Well, you have to think here is, you have, you have to start thinking in 3D now.

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197		You have to say that, okay, well, let me understand that, that I know that this is coming
198		here, that I know that it's going to be a little bit on the curve, right?
199		So you almost have to take like a, individually like this 3D triangle, like everything is
200		going to have another side to it, right?

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201		And then you have to imagine, okay, well, how big is this chest, right?
202		It's going like this, at least this big and it's going in.
203		So this would mean that the chest cavity from the other side would have to at least do
204		the same thing, right?

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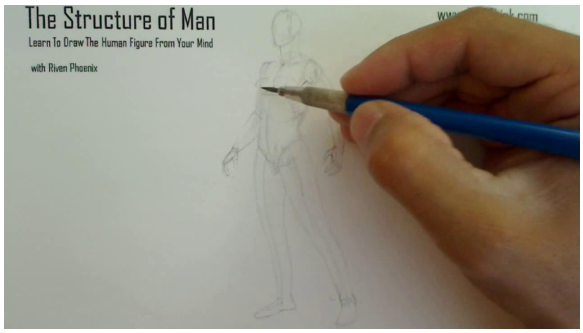
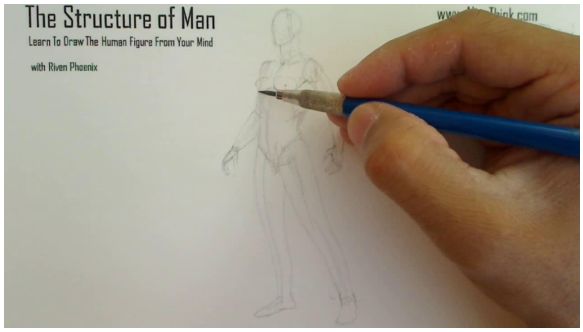
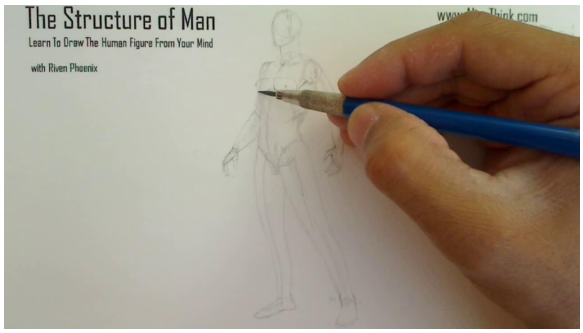
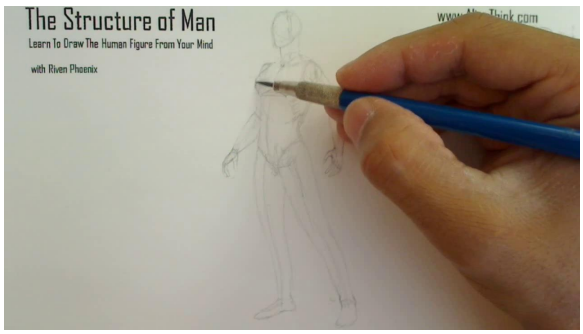
205		So it would have to be this big, right?
206		So if, if I have it over here, right?
207		So if I start to draw out, let's say the, the idea for the, the, the peck muscles just
208		like this over here, let's say I do it this way and, and draw it out kind of like this

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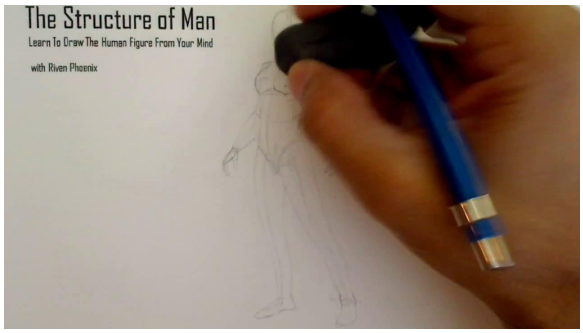
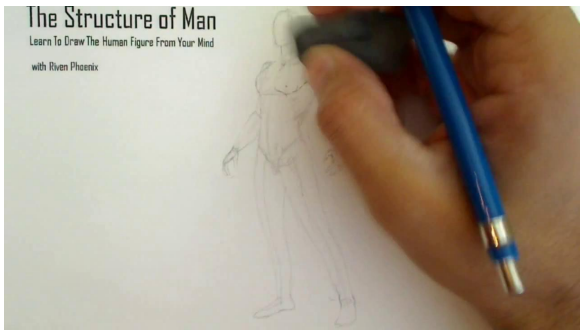
209		big over here and then start to come in, right?
210		This would be the right way to do it.
211		And let me just erase this stuff, just to show you because it might look like it's popped
212		up or something, right?

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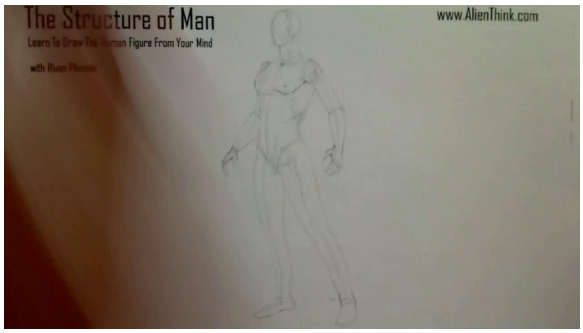
213		Okay, so for this, what we want to do is just understand, okay, well, it's really more
214		about understanding how is this guy coming over here, right?
215		So we can take him in a little bit, but the, the same idea is going to be there, right?
216		It really depends on the angle.

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217		So here we're going to now start to get the ads over here and then I'm going to just
218		get this all down here.
219		I know that the really the app section is going to be over here, right?
220		So that means that over here, you're going to get like a double line.

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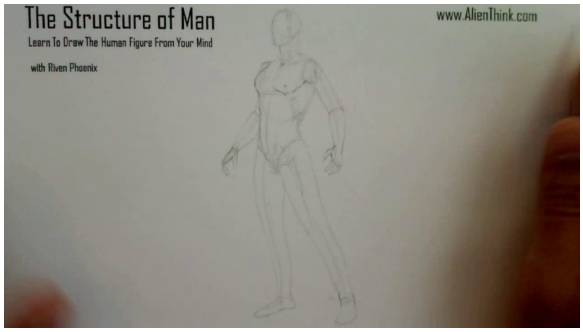
221		This is just going to be apps over here, right?
222		So what I'm saying is that this idea here, right?
223		We have to start thinking in more of a 3D sense and this will basically start to make
224		the, the, the figure a little more realistic.

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225		So here I'm just going to, well, let's say draw out this shoulder like this, right?
226		So I just want to show you that this here, see this idea here is going to be the clavicle
227		going in that direction.
228		Then you know that, right?

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229		It's really going to dip in and then we're going to get a much more wider version of
230		the chest, right?
231		It's got to follow at least some rule of perspective, start to come here, right?
232		So you can take it in if you don't like the size of it, right?

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233		But as that, as soon as that's done, we know that, okay, well, I'm going to get at least
234		the, the first app over here, right?
235		Regardless of the chest cavity being down, right?
236		Some people are just going to have ads that are just going to be bigger and this is where

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237		really comes down to think about the, the, the ads in, in, in much more realistic idea,
238		right?
239		So we know that, okay, it's got to follow the line.
240		I know that this app over here is just going to be like this, right?

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241		We don't have to draw a perfect ads, but in this one, I'm just showing you how this is
242		going to work out and then you're just going to get that idea over here.
243		You're going to get a little bit of that space and it's going to go in, right?
244		So here we can just restart to raise this area over here and then you can see that, okay,

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245		well, this is that space that I'm going to get in here and then I know that right, this
246		is going to be over here, the, the love handles, right?
247		So this means that I'm going to get my underwear system.
248		It's got to come at least in here, right?

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249		This is an important aspect of the figure that we got to have this section in the figure
250		always present and or really be aware of it to what's going on.
251		So I'm going to get the love handles this way.
252		I should know that, okay, well, in perspective, it's going to come down this way, right?

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253		So this whole section here that I'm drawing out, so you have to crouch, it must go down
254		in this angle, okay, so here when we draw out the rest of the figure here, we can now choose
255		to show like the app going a kind of like much more deeper in.
256		Let's see over here in this way and then just finish off this figure like this, right?

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257		So here I'm just going to do the the door side muscle a little bit more bigger and then
258		here you're just going to get your, your same ideas that we've been working on, right?
259		So the door side muscle is going to come at least this much in.
260		It's not going to be there.

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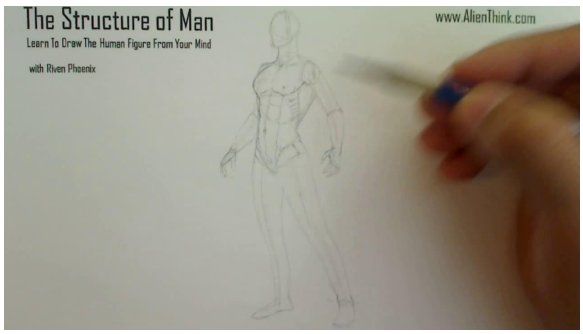
261		It's got to come at least closely in this way because it wants to go like this, right?
262		Think about the 3D ideas.
263		It wants to go around in this way and then you're going to get the door side muscle to go
264		in there, right?

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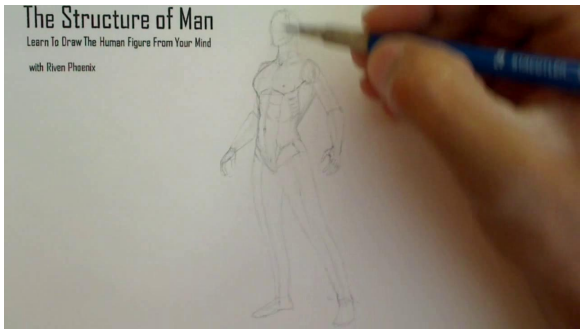
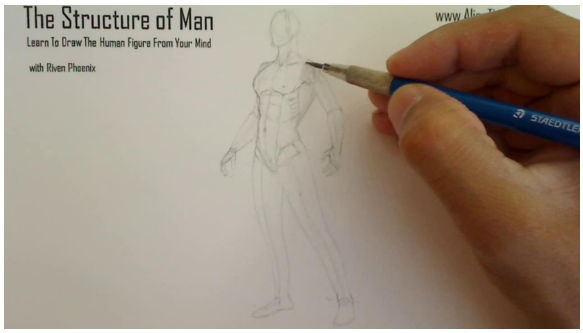
265		So and then over here in this section, we know that, okay, well, this muscle is going to
266		be here and here where the the the the the clavicle is, it's going to go down this way and
267		then it's going to get buried in there, right?
268		So when we do the shoulder, we know that, okay, well, the shoulder is going to come over

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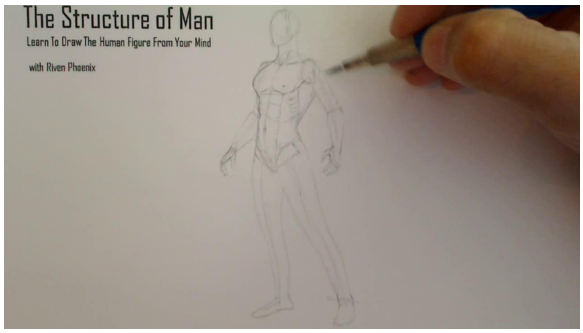
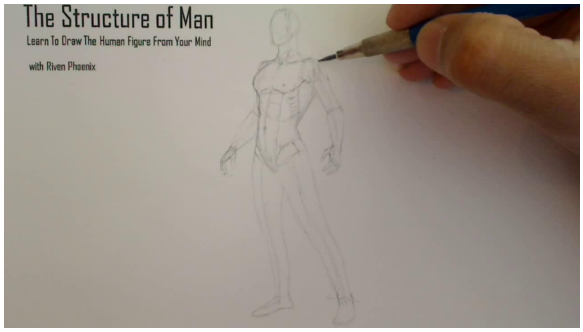
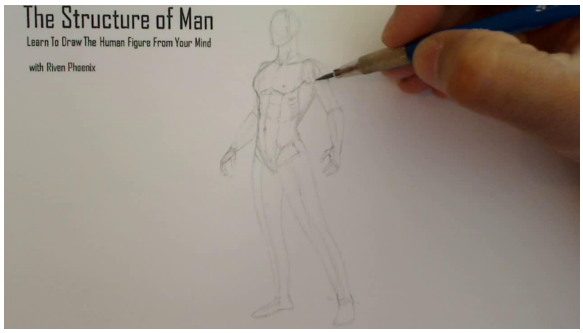
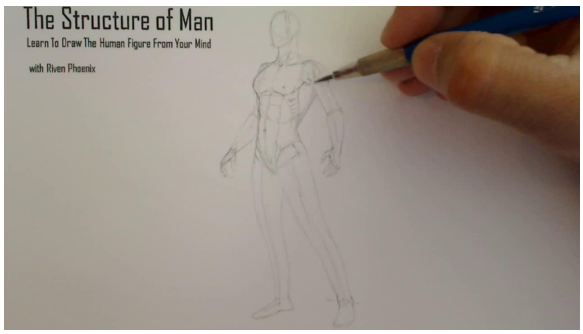
269		here and it's got to be at least this big, right?
270		It's got to be at least as big over here.
271		And the reasoning for this is because we we kind of talked about this in detail that
272		when this is because when you draw at the shoulder, right, it's got to be this big is because

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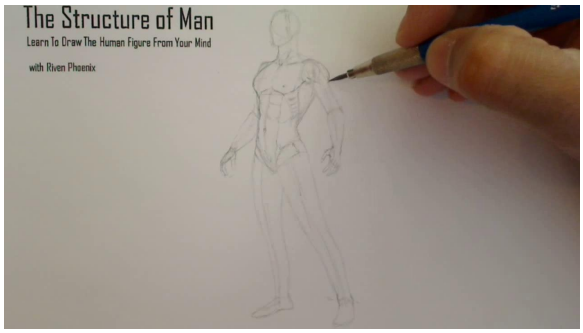
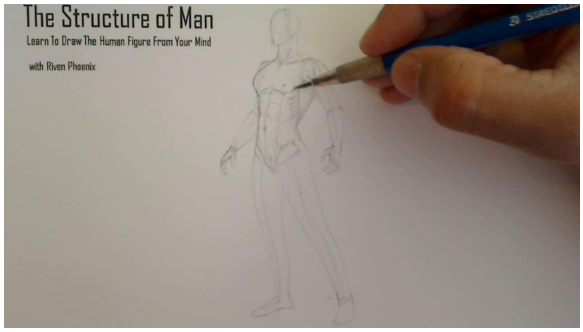
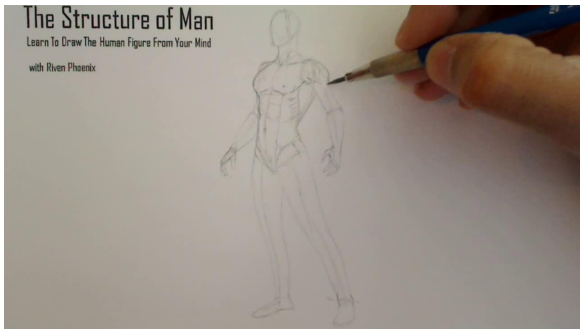
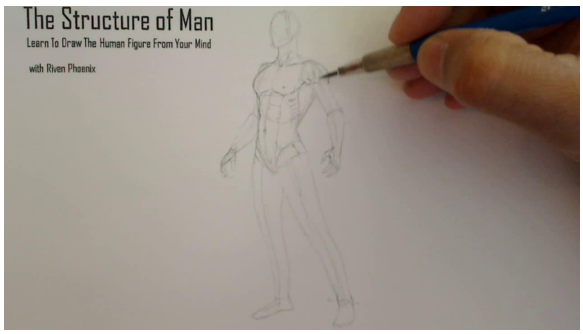
273		the rate when it's on the side, the ratio is going to be very little.
274		It's going to be like this big anyways.
275		So it's just about the whole pendulum system that you got to look at, okay, well, if the
276		if the if the guy, if the arm was this way, I know that the shoulder would have come at

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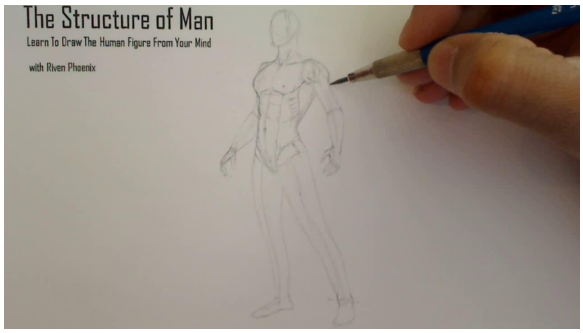
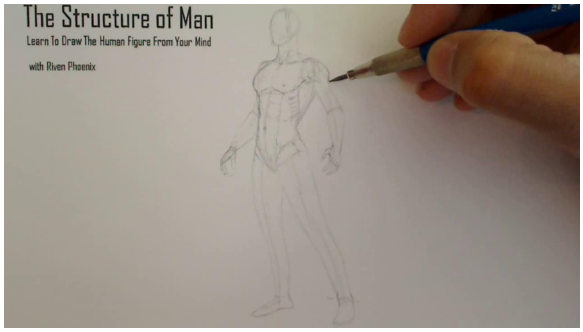
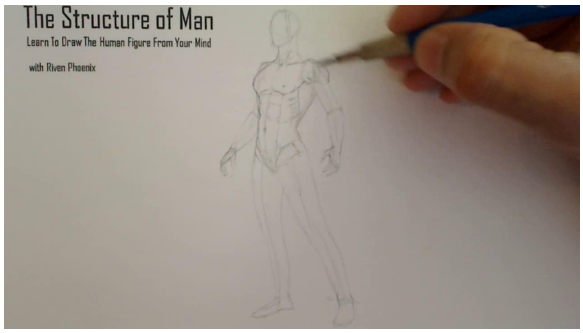
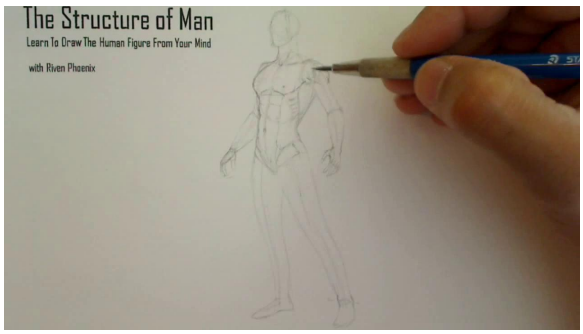
277		least this much.
278		This is why.
279		So this ball joint is only there to put the hand out, right?
280		So in the you can change the things that I'm showing you around if you're having a if

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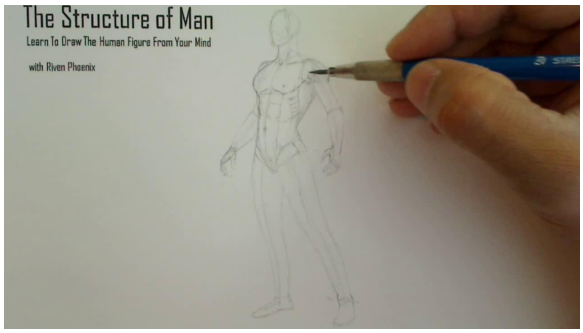
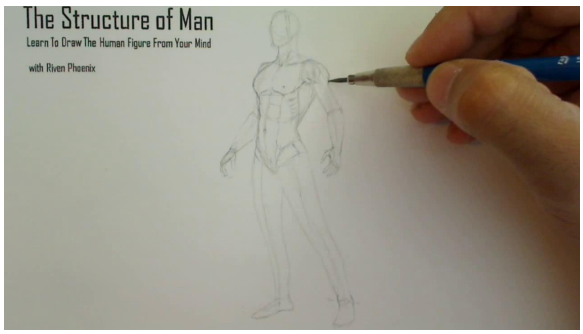
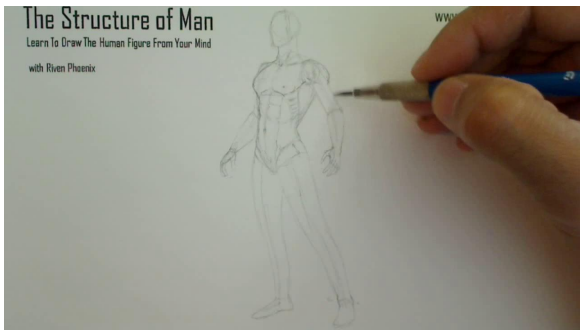
281		you want to let's say think about it in a way that's much easier for you to just make
282		the shoulders wide, right?
283		It's easier to just do it this way because it gives you the ability to put down on on
284		the arm and not extend it too much, right?

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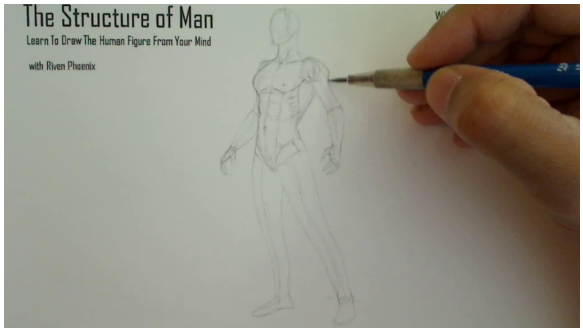
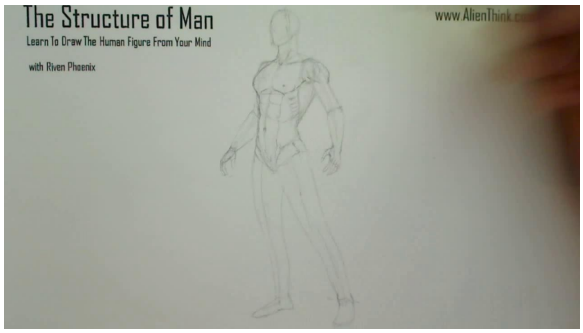
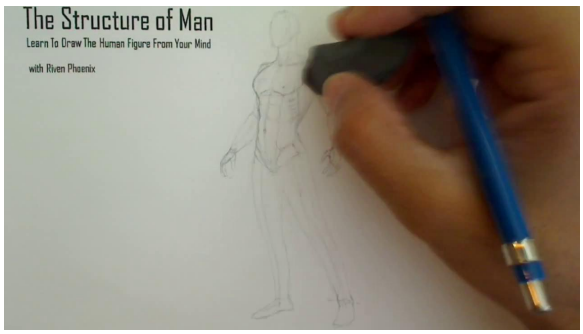
285		It gives you the illusion that you're praying long, good enough arms and then when you come
286		with the shoulder, it's everything just falls into place.
287		So here, let's talk about this section over here now, okay, so let's just erase some
288		of this stuff here, okay, so let's talk about this section here.

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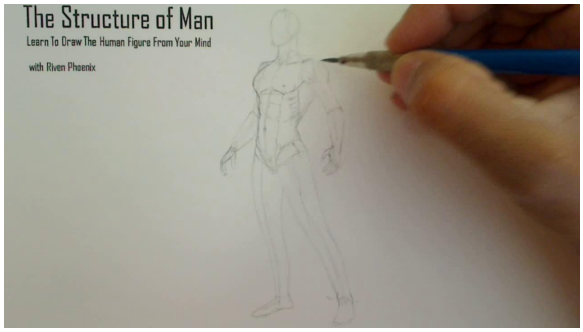
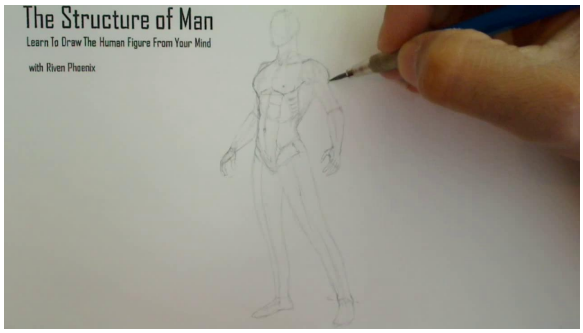
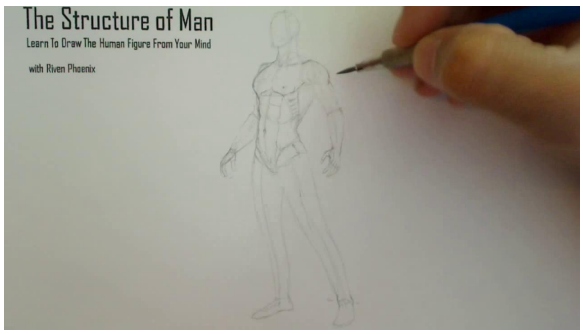
289		We already said that, okay, well, you're going to you're going to get pretty much the shoulder
290		coming around this way over here, just like this and then it's going to come out at
291		least this much over here, then you're going to get like the trice if you have to balance
292		it out, right?

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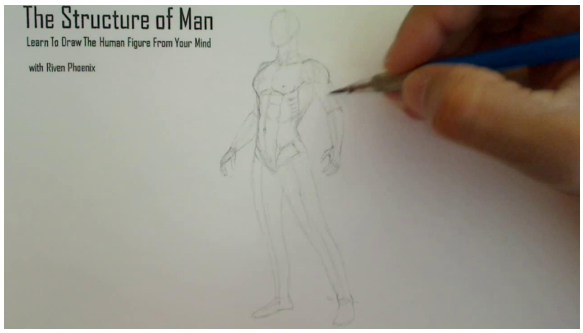
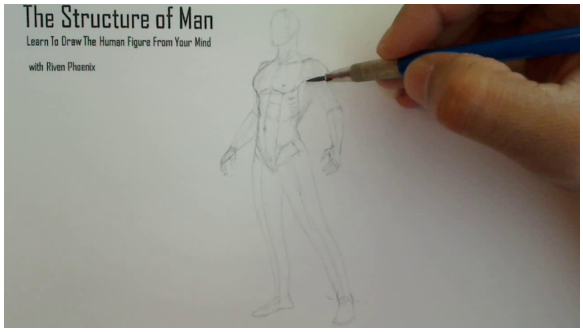
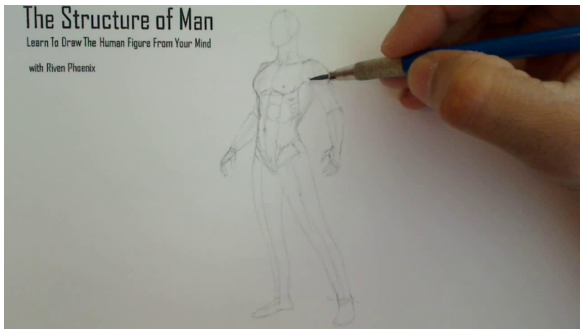
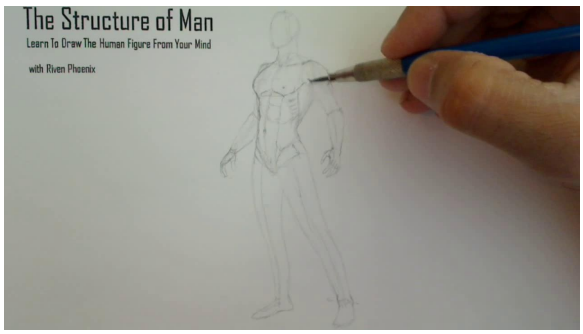
293		Again, the reason for the man against just a template, then we have to put some really
294		think about all the muscles as to how they're going to be, so here I'm going to draw
295		like this line here showing that that's where the arm ends over here and then I'm going
296		to simply just start to get the idea for the bicep and it's just going to go here.

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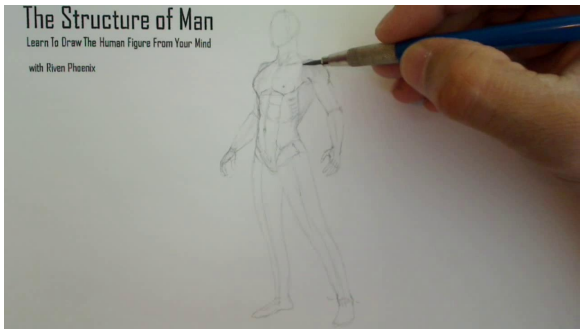
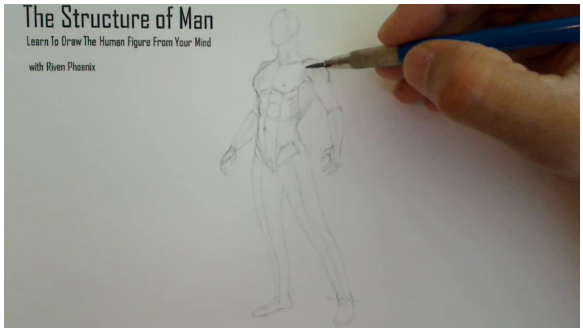
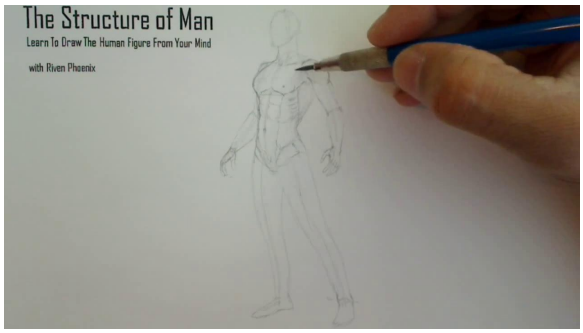
297		So over here, you're left with that idea about the shoulder, right?
298		So it's really just coming like this over it, right, you're just expanding the ideas.
299		And obviously if we shade this, then everything will become much more realistic, but I'm just
300		showing you that you don't have to put every line down, right?

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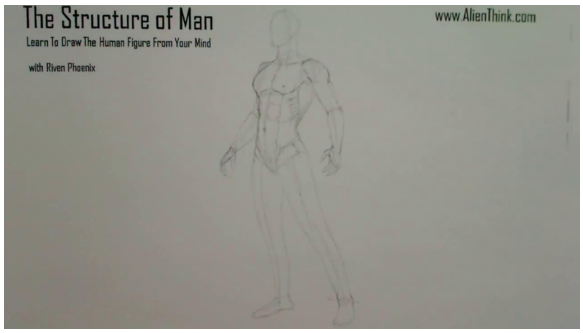
301		Just like we did here, we can actually start to take away some of these lines, is because
302		we get the concept, we can put like a little bit of line over here, let's just show that
303		we're understanding how this is, right?
304		Okay, then over here, we know how this is going to be, you're just going to get, you can

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305		just do it this way too, you're going to get at least four of these, right?
306		They're not going to be so perfect, but here we're just laying out the whole concept
307		of the idea and then these are obviously going to now come in more over here, right?
308		And all of these are just going to go in this way.

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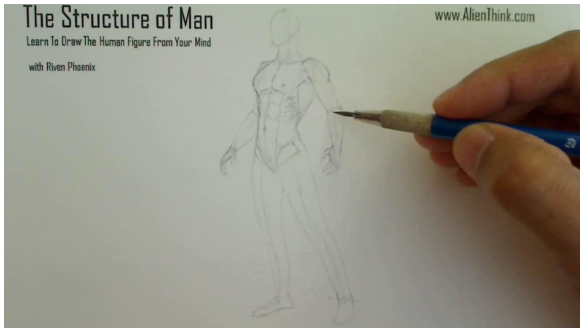
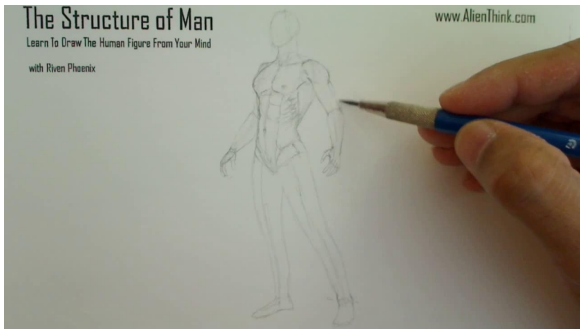
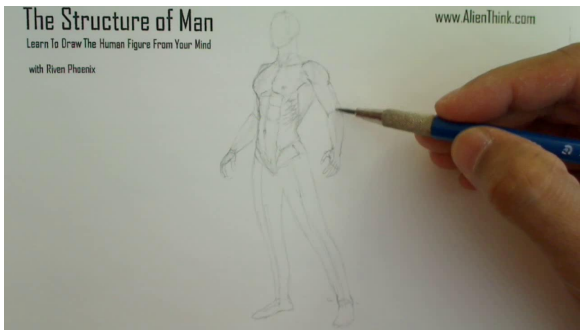
309		We're just being sketchy about the whole concept.
310		Okay, so over here, this is going to be easy, we already know that right, right?
311		The muscle, here's my idea for the triceps over here, and then I'm going to get muscles
312		six and seven, right?

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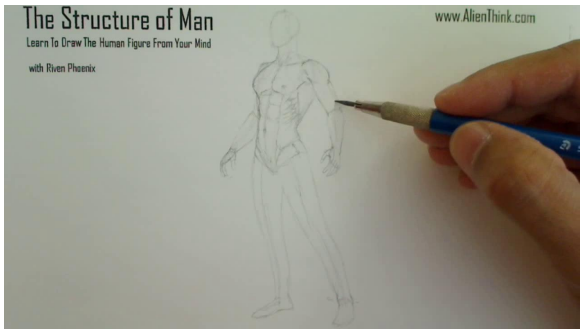
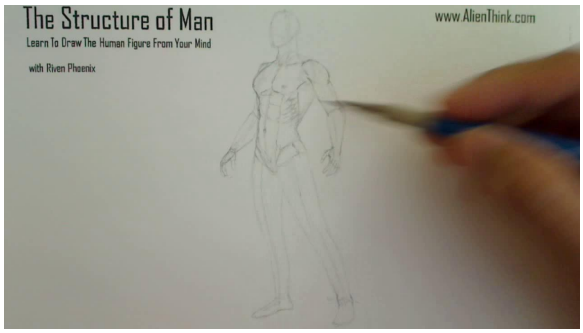
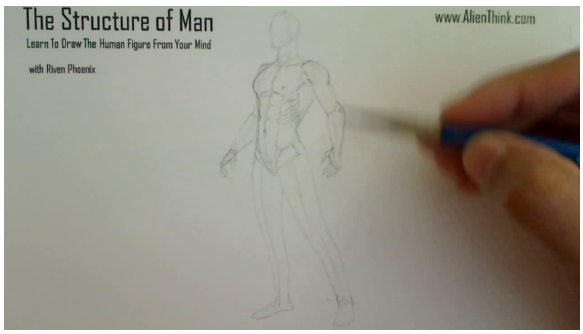
313		So it's going to come, it's going to come around a little bit more out here, right?
314		So we're going to expand this, but you see, I expanded this to balance out the whole
315		concept of the, of the figure over here.
316		And then we know it's going to be here, then I'm going to get, like at least this line

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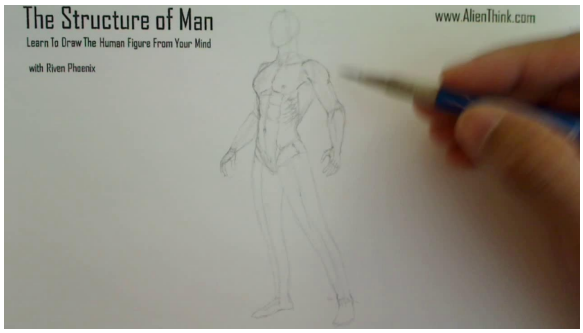
317		here in surface anatomy, right?
318		And then over here, I'm just going to get all these ideas over here, right?
319		So here I'm just showing you what the difference, how to make a more realistic figure is that
320		which is just going to come down to, uh, uh, uh, the ideas of perspective.

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321		And here is the bicep going in this way.
322		And then over here, we're just going to get this guy, uh, uh, this guy's arm to come this
323		over here.
324		And then here I'm just going to get the, the arm like that.

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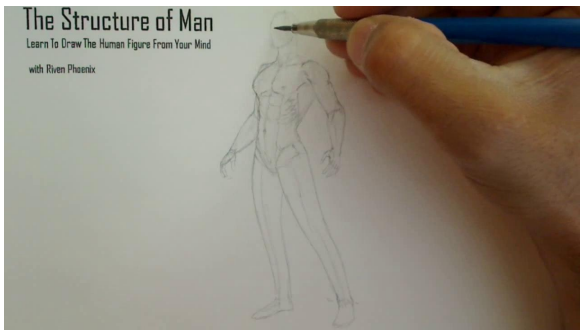
325		So here we'll just finish off this area here and just say that okay, we're, right, we
326		get the concept.
327		And then over here, we're going to do this way and, and finish that off.
328		So the only thing left is really just the head and this is going to be, uh, pretty easy

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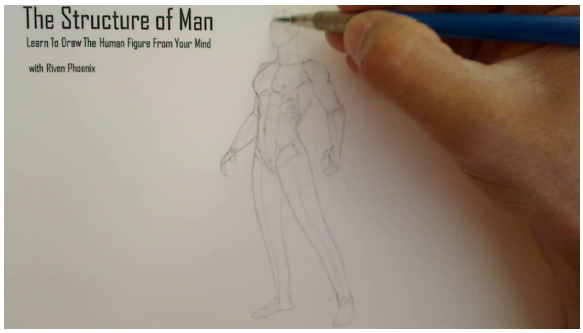
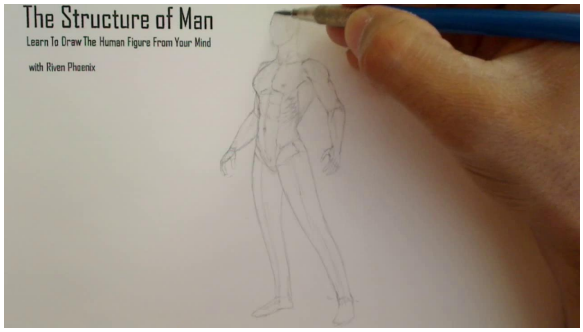
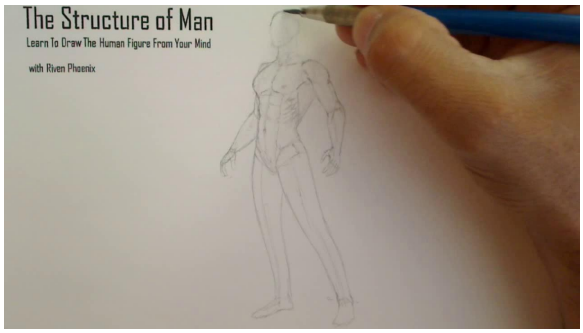
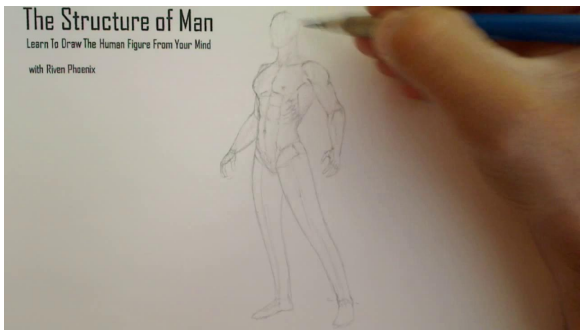
329		to do.
330		We know that okay, well, I'm just going to get the, uh, the, the, the head shape like this
331		over here.
332		So I'm just going to kind of like, uh, draw it much more roundish over here and expand

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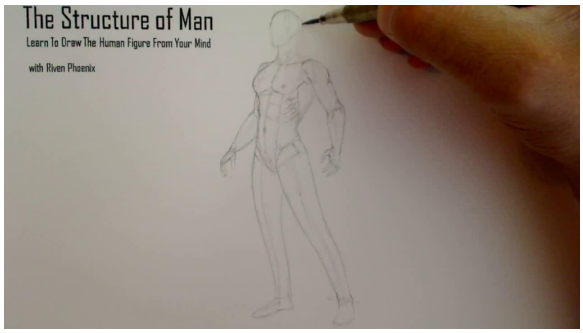
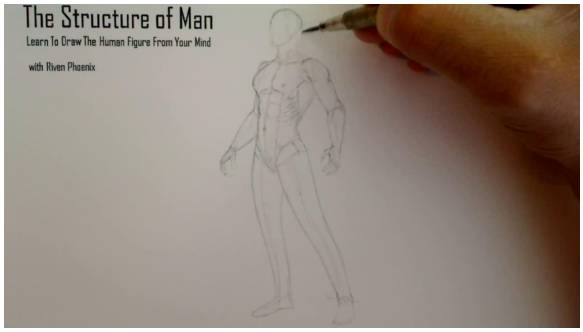
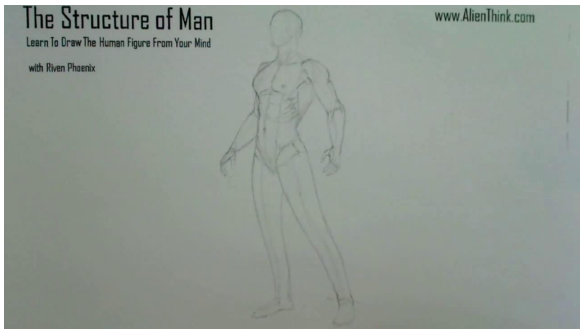
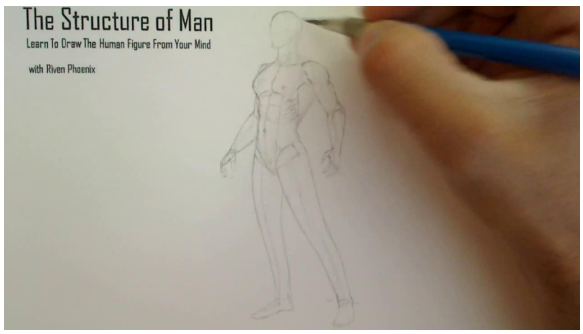
333		it a little bit over here just a little bit.
334		And this will give me much more better forms like that's right.
335		So I'm just feeling my way through this once I get like an idea on it that I can just
336		come back, quickly erase and move on.

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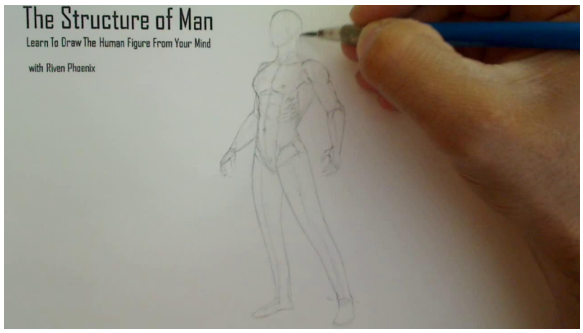
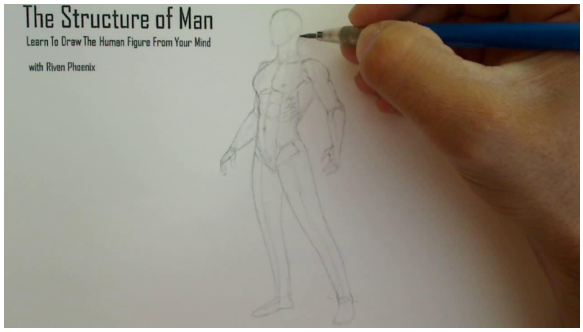
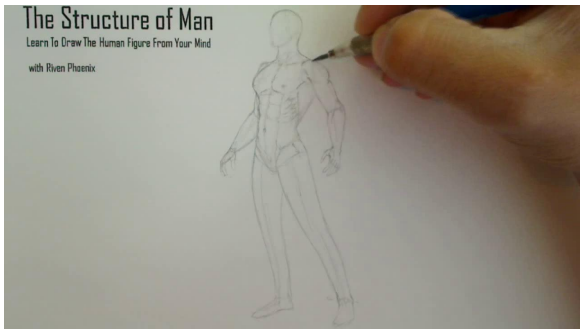
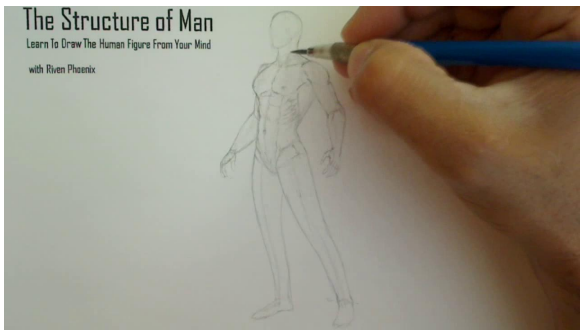
337		So him just making it a little more, a little more bigger here.
338		And then here would be his, his muscles here for the, for the easiest and they're just
339		going to go like this.
340		Right.

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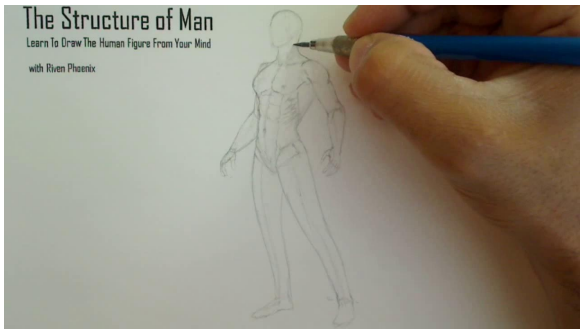
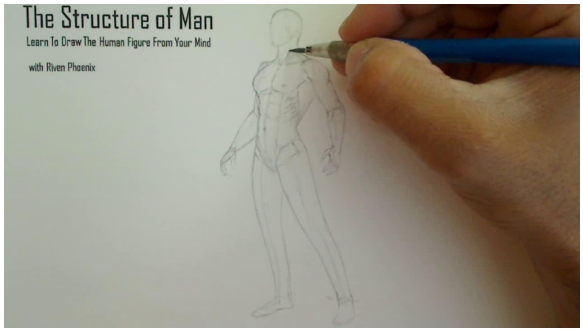
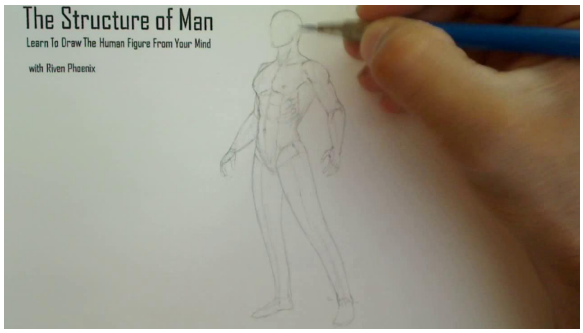
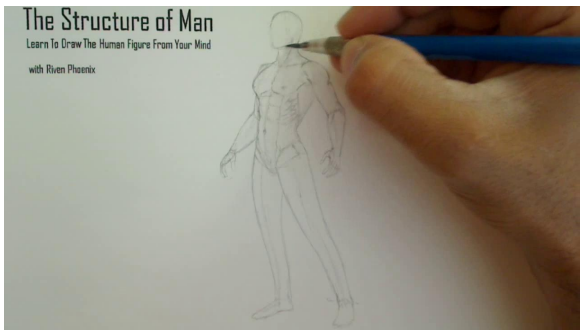
341		So you know that right, the, the, the neck, I'm just going to at least get one line here
342		for the muscle for the, for the neck and here's going to be the, the idea for the job
343		on, meaning that under here, you're going to get that form idea that we talked about.
344		Right.

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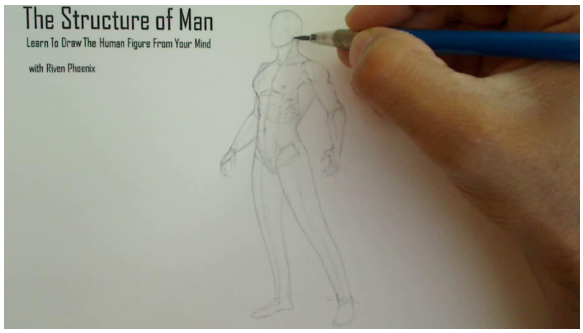
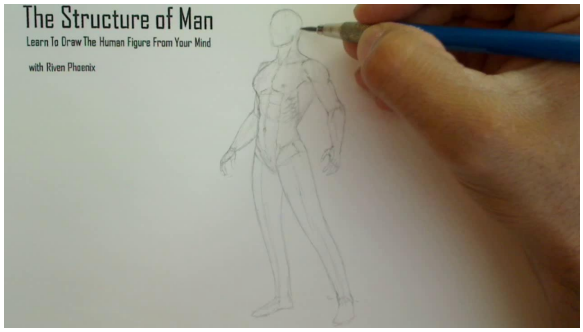
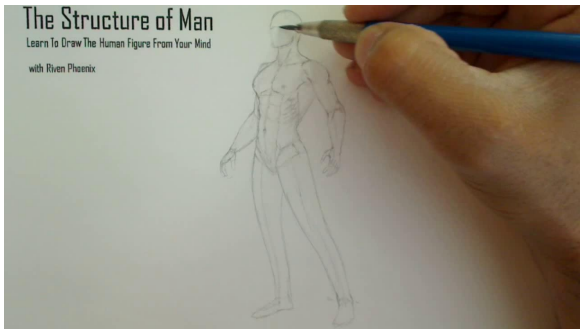
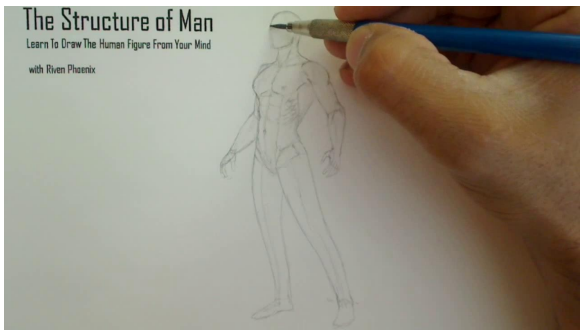
345		So it's going to be much more smoother over here, right?
346		And, you know, and let's say that okay, well, here what we want to do is give him his,
347		his eyes over here like this.
348		Right.

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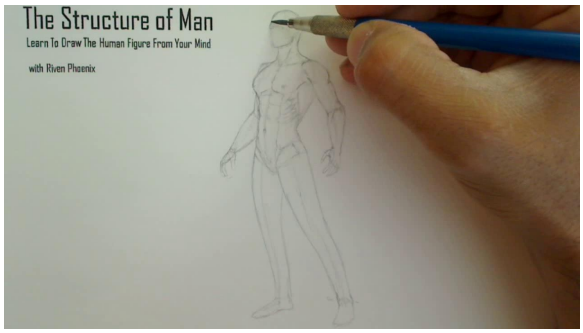
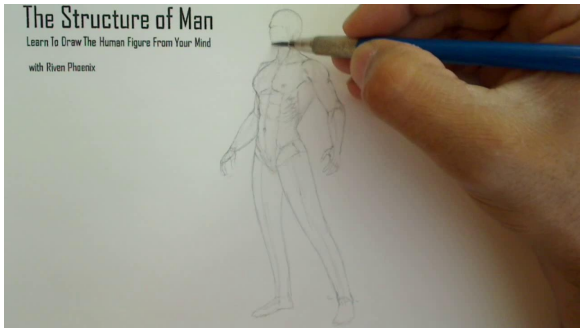
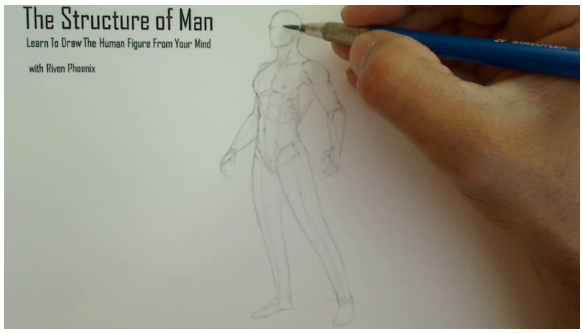
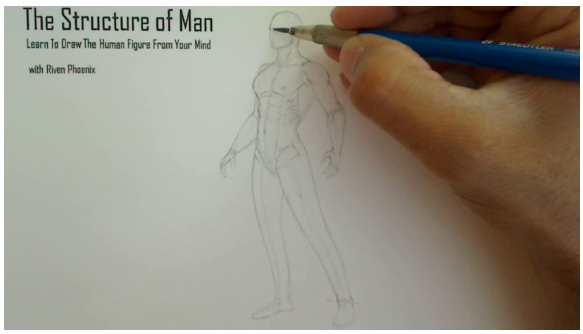
349		So we can now start to really think about, okay, well, give him like a, a temple like this
350		and then just draw, draw his head over here.
351		So we're going to get his eyes just like this over here, right?
352		You know how this template system works, right?

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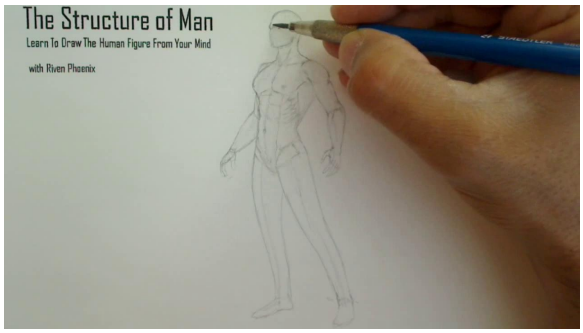
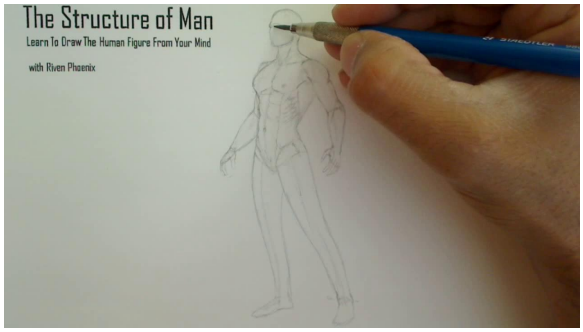
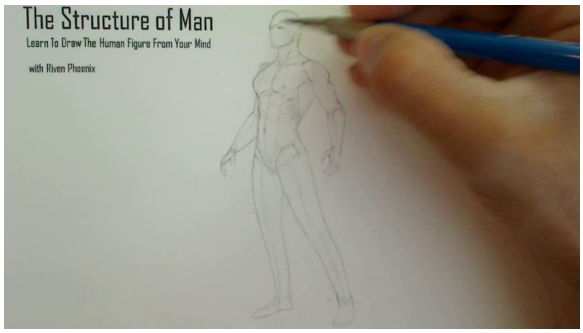
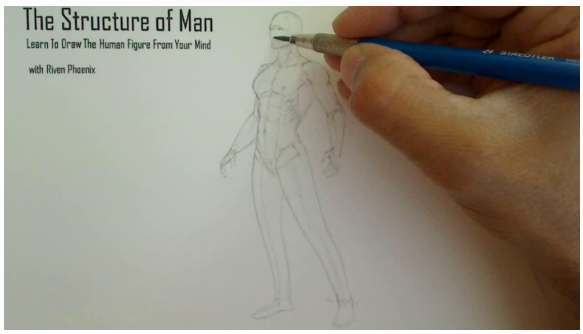
353		Because it's just going to go more above in the template system, right?
354		You can put that whole temple system down and drawing out the head if you want.
355		I'm just showing you really don't need any in the end of the day, but you know, it might
356		be worth just experimenting with it and without it, but you got to get your mind used to the

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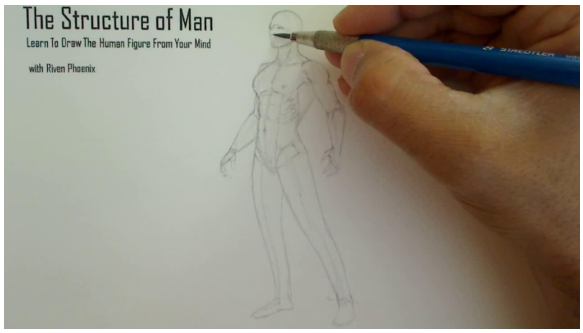
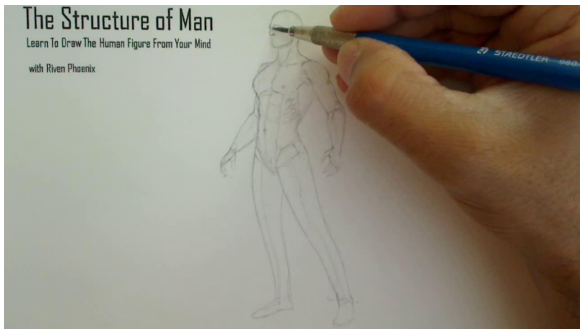
357		idea.
358		So here we'll just put the, some simple ideas here for the, for the nose and here we'll
359		just say that okay, well, it's just going to be kind of like this over here.
360		You know, I'm really drawing tiny, tiny details here.

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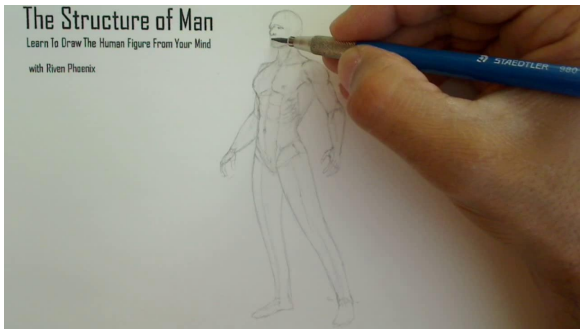
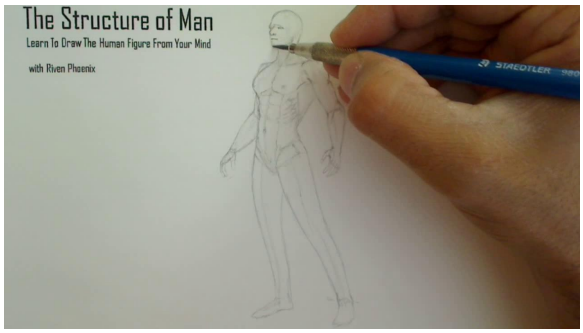
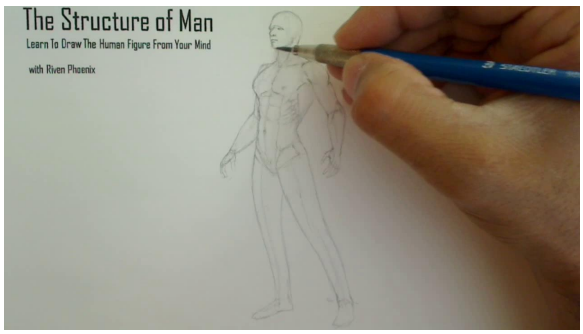
361		So it's really just going to come down to suggestion and shadows over here.
362		Right.
363		So we're going to just get this over here and it's just, there would be like shadow
364		under here if we really looked at that and then here we can just simply just give him

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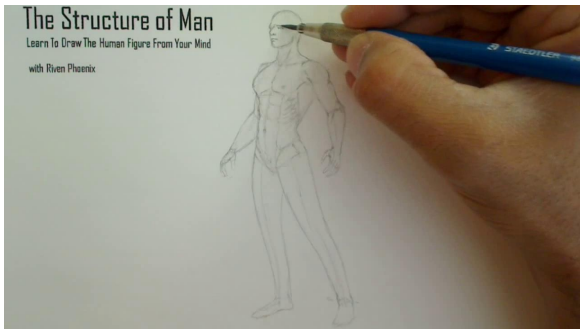
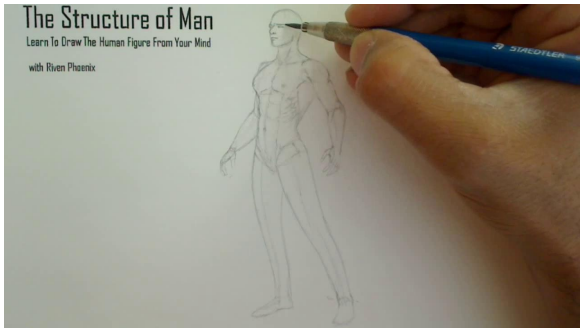
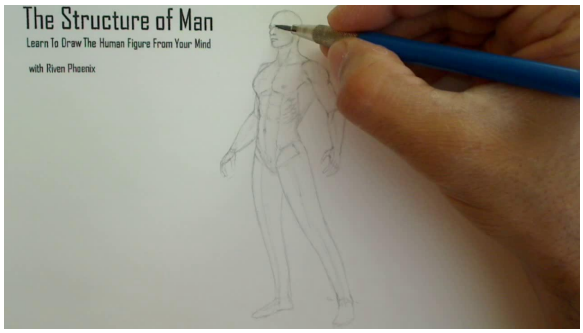
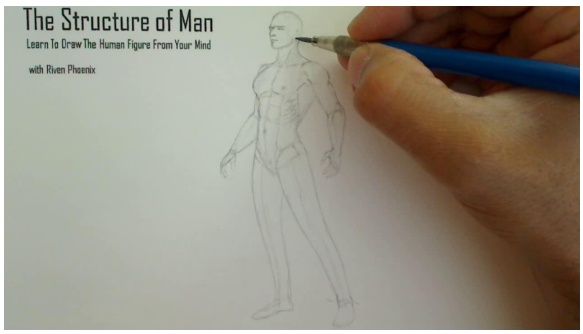
365		some eyebrows like this.
366		Right.
367		Okay, and then over here, I know that okay, I'm going to get the, the ear over here and
368		then the, the bottom of that ear is just going to be like this over here and it's just going

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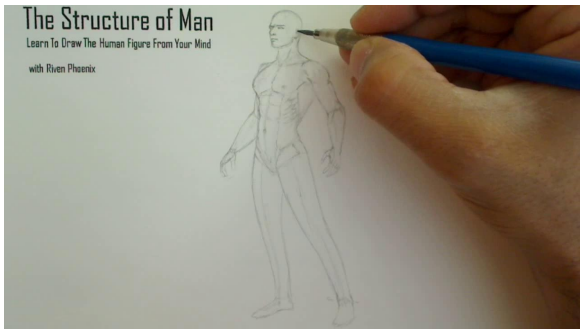
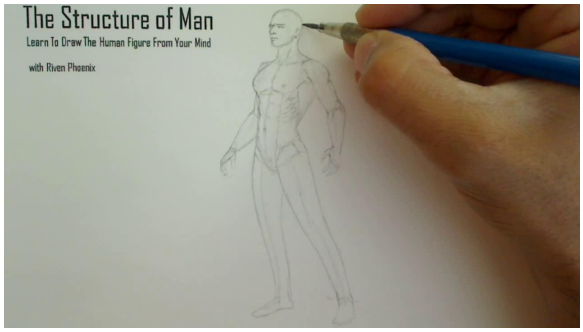
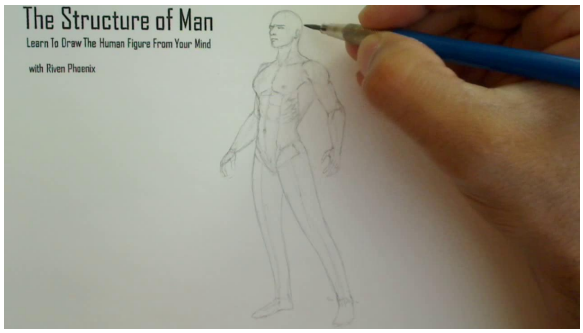
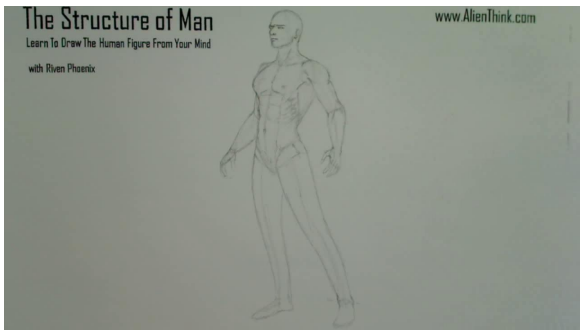
369		to be like this.
370		I'm just going to leave it like that because I mean, you can put the details in if you want
371		to just trying to get through this lesson.
372		Okay.

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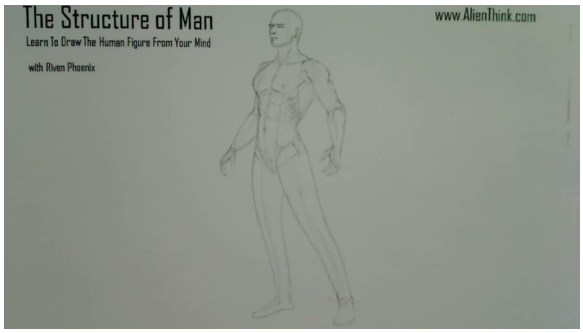
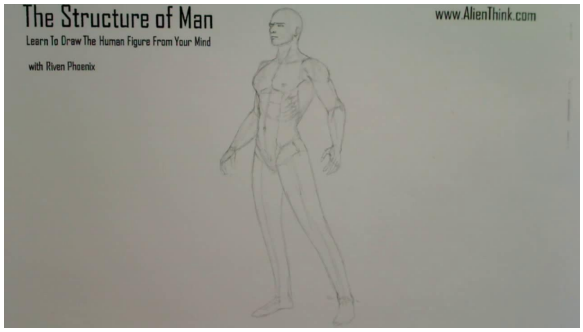
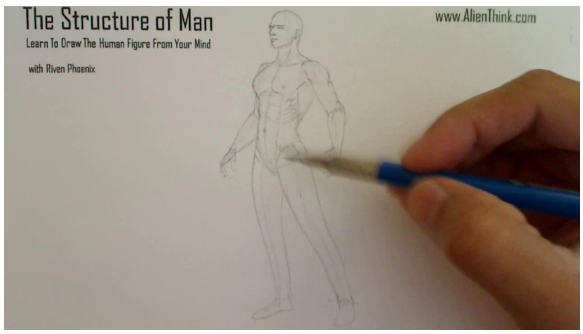
373		So here we just went to a much more detailed understanding of our whole process just knowing
374		that we have to be very aware of how perspective is, right.
375		The more, right.
376		So this means that see over here, if I do an X over here, right, this is for the pelvis.

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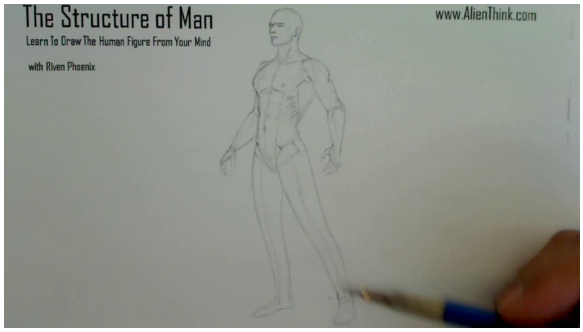
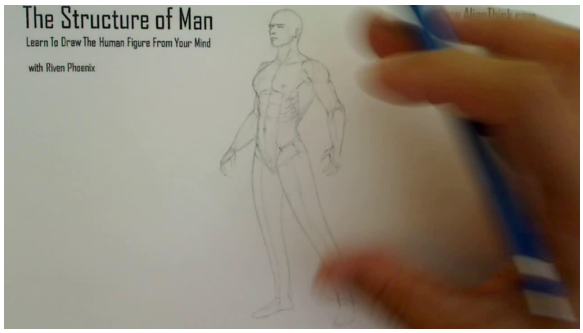
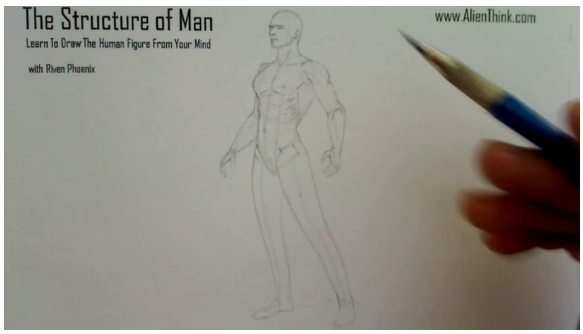
377		You know that the other end of the pelvis has to be on the other side in perspective, right?
378		And this is why this foot is over here and this foot is over here, right, it's this,
379		it's understanding how the perspective is going this roll in and the more we use perspective,
380		right, the more better figures we're going to get, right.

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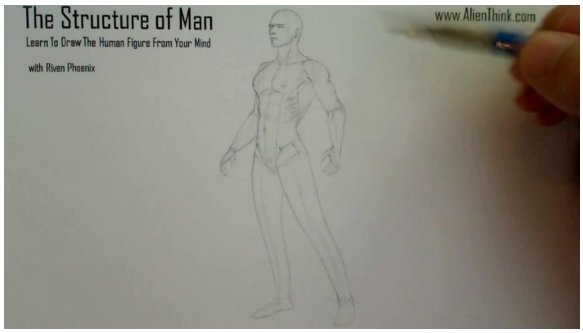
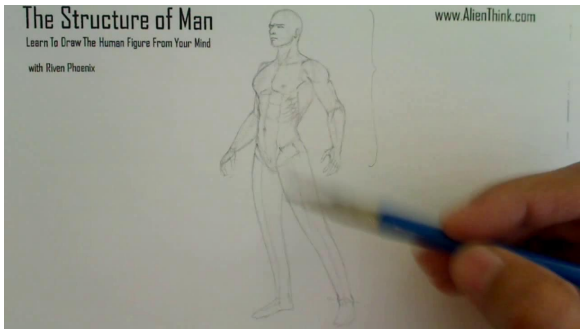
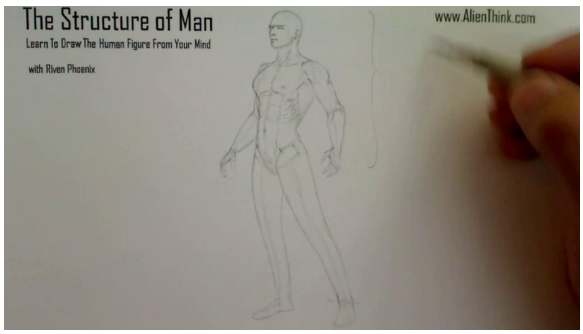
381		So here now we can officially say that, okay, cool.
382		What we've done is now conceptually now mastered the, the, the upper half of the body.
383		The lower half is going to be very simple now to draw out, right.
384		So now to show this, we can just draw a circle here for the blob, then we can say, okay,

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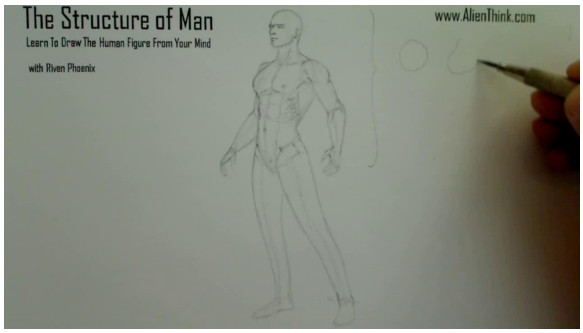
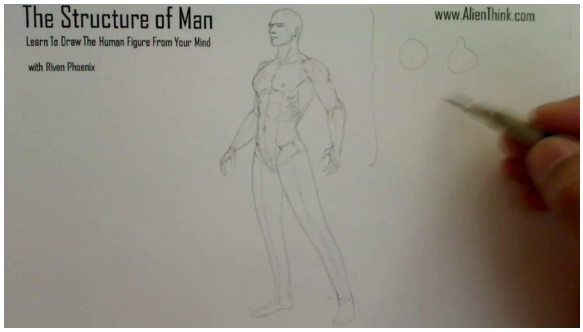
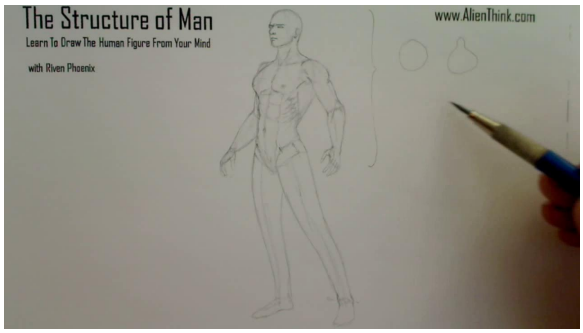
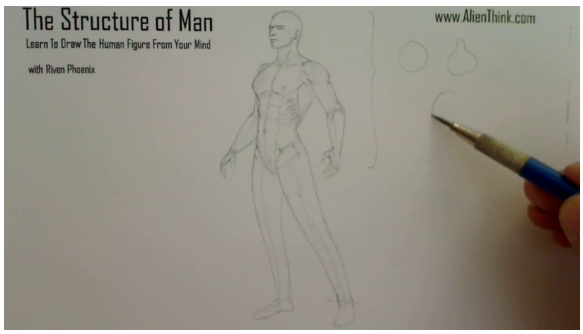
385		it's trying to draw ahead.
386		And now using that idea of the blob, let's do kind of like more of like a creature design
387		just to show you that this is another, it's the same thing that in the blob sense, right,
388		we can now draw this out like this thing, just the thing that this is the, then you're

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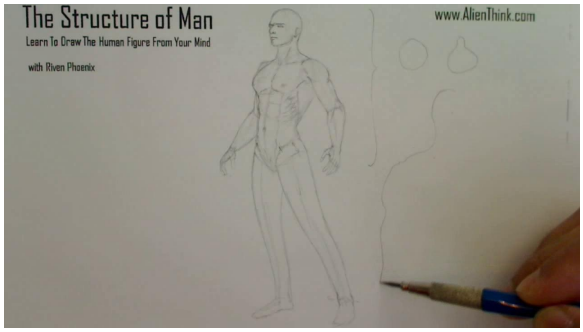
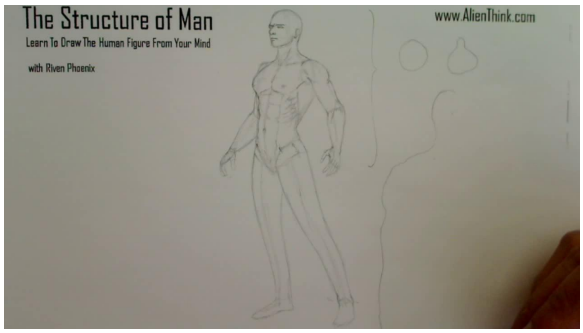
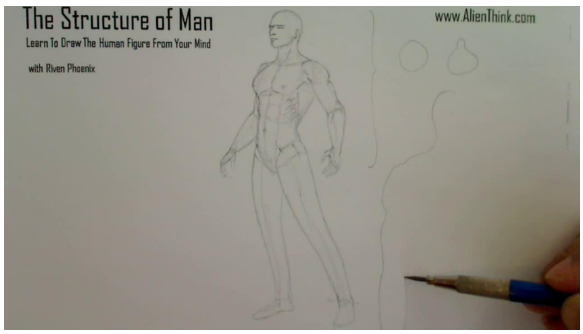
389		going to get the dip, then you're going to get the, the, the, the tries up over here,
390		and then you're going to get, I think this will come in, but I think you understand.
391		This will just go down to the forearm and I'll just come back up, I'll show you what I
392		did on camera.

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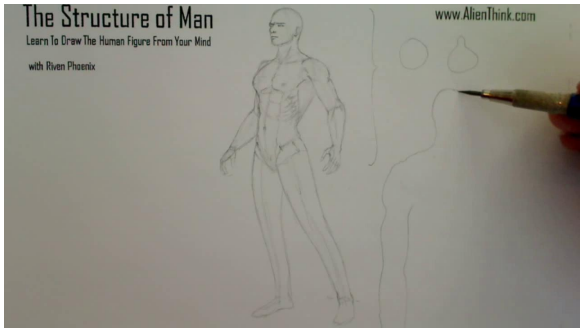
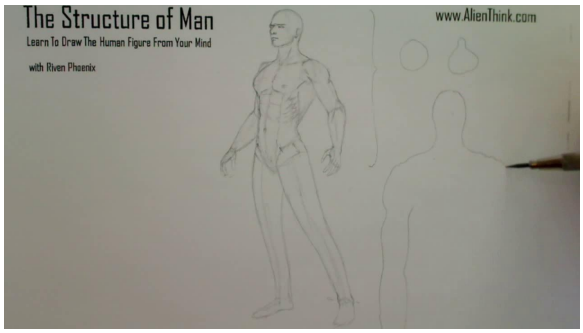
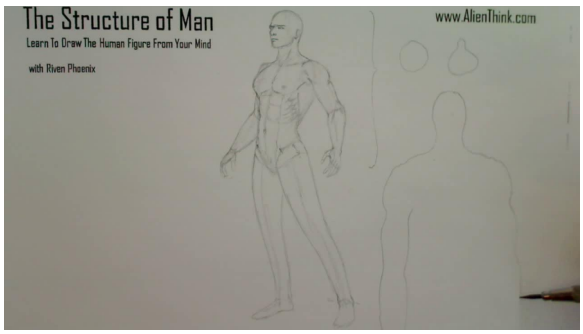
393		Okay, so basically this is just going to come like this, meaning that I'm drawing almost
394		like a creature type of a design showing you that the mind is beginning to grasp the
395		whole concept of the human figure as this one, as this one idea, right, it's, it's beginning
396		to understand that, okay, I get it, it's all about just the, the, the forms of the human

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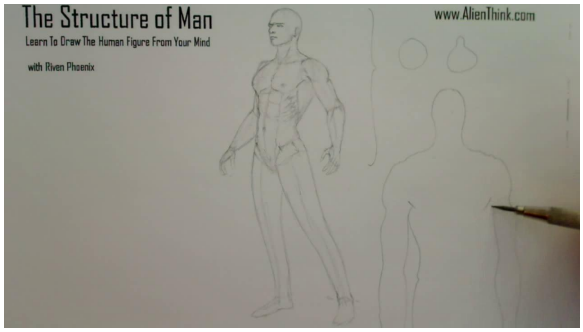
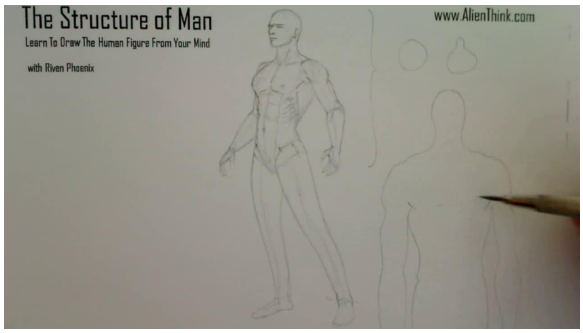
397		figure, right, all the muscles, all the proportions coming together that will allow us to just
398		comprehend the concept of it in this one blob idea, and that's how it should exist in
399		the mind over here, right, so here I just, just to show you what I did down there, it's just
400		showing you that this I'm doing like a creature design, meaning that the hands really just need

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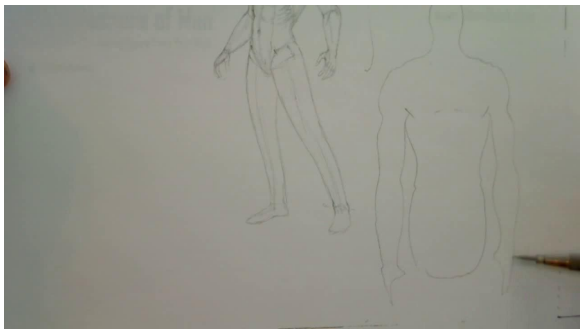
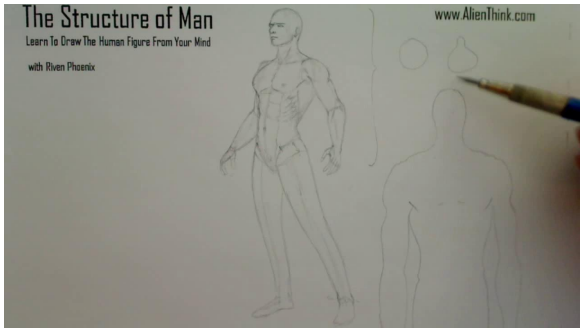
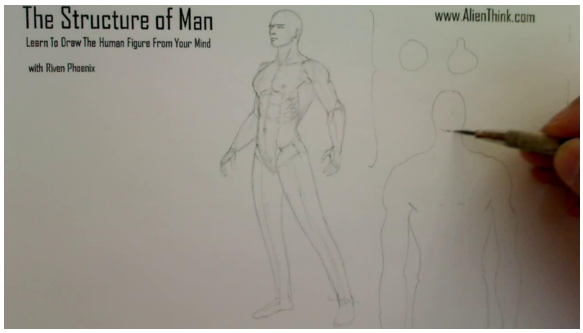
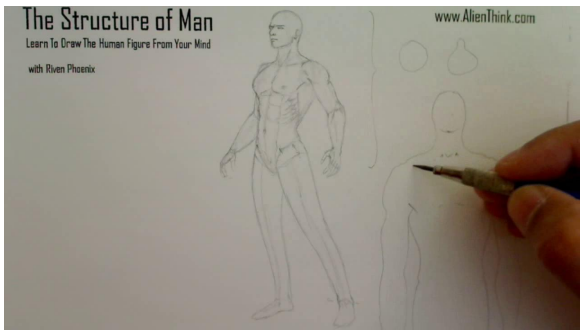
401		to be understood as a blob shape, you don't have to understand the, the hands in, in
402		fingers, right, so here we're saying that the, the human figure is now existing, let's
403		say, as this idea here in the mind, as this giant blob that, that we know how it's formed,
404		right, and we know about all these marks here in surface anatomy to what causes the

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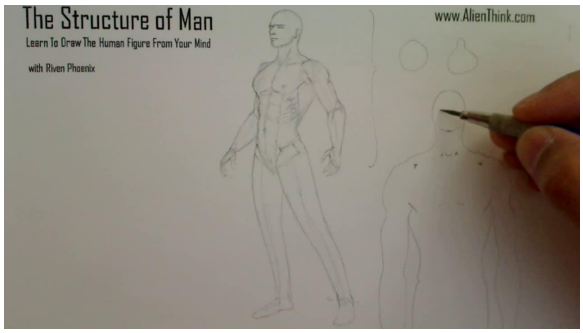
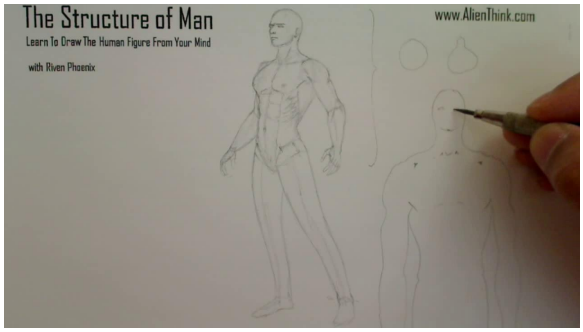
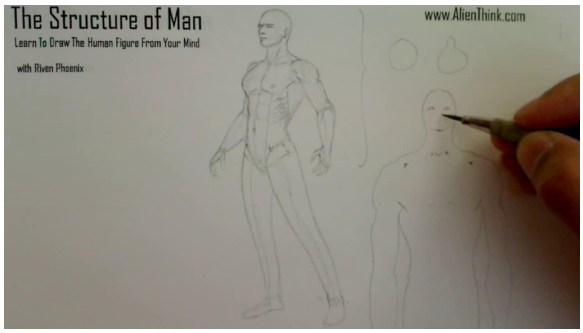
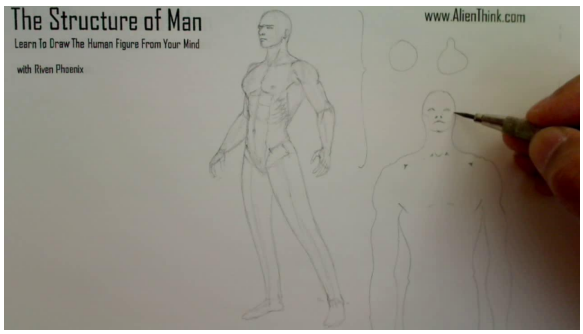
405		tool to look the way it does, so here we can just simply fill this guy in really quickly
406		with these basic ideas here, right, so here I'm just showing you that you could have just
407		very easily do the, do these odd shapes here and start to, you can draw out characters
408		that are going to be very easy to create, right, the more you understand, the, the figure,

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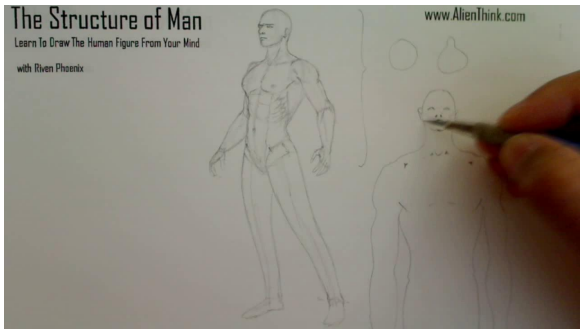
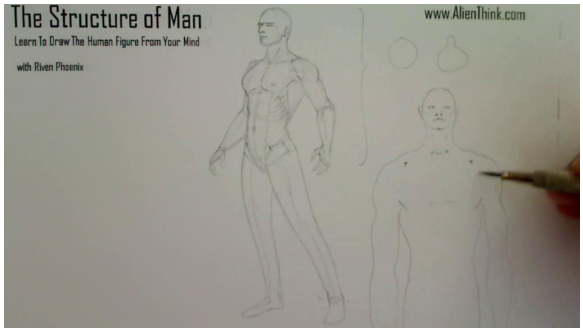
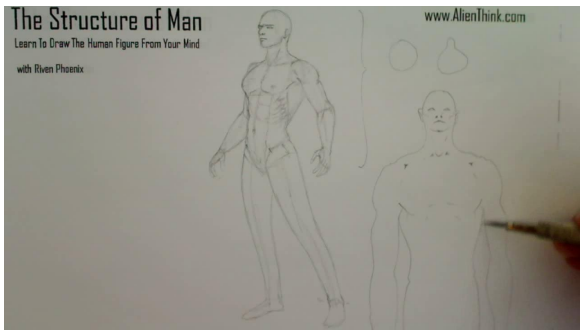
409		the more easier you'll be, we can force the mind to really just draw it out in this way
410		where we don't need to think about it, it just comes out of the, the mind, right, so
411		over here we know that, right, over there we're just going to get those lines, we don't
412		have to draw them out, but just understanding the whole concept, we've got the belly button

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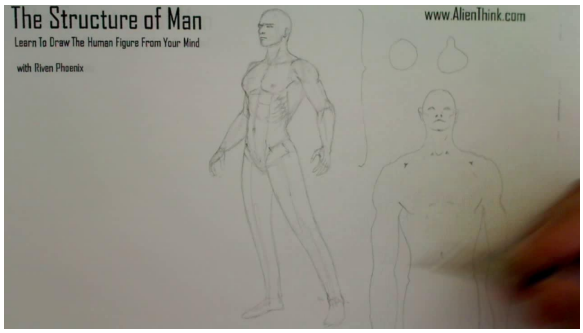
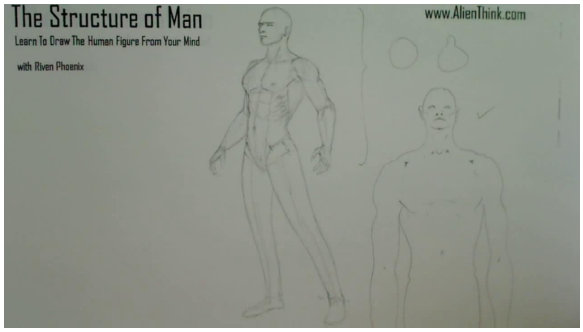
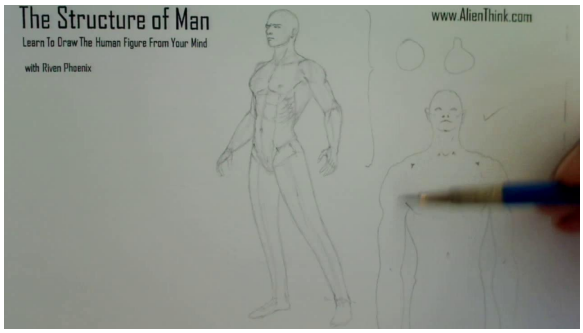
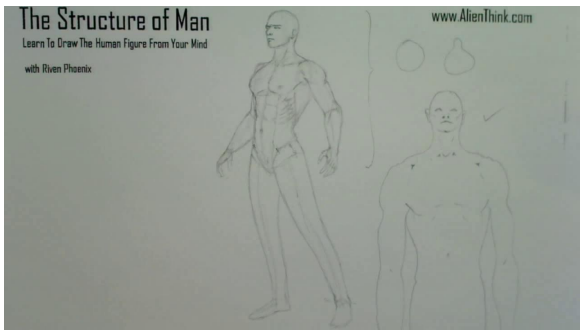
413		here, we'll get the lines here, right, so here we can say that, okay, we're, we proved
414		again, once that, from this concept of the circle to growing ahead, here the mind has
415		understood the upper body of the human figure in one blob, so I'll see you in the next lesson
416		thanks.

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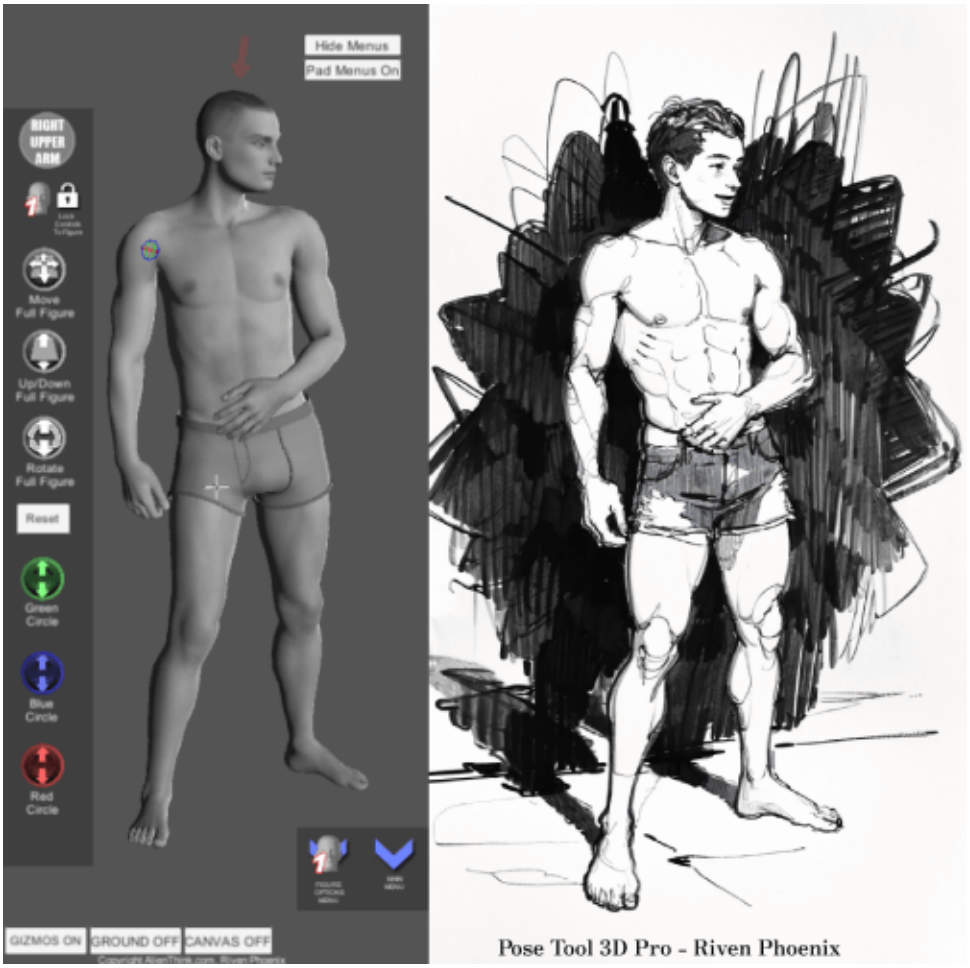

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